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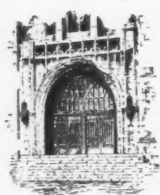
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### A GUIDE FOR PURCHASERS

*Abbreviations: e.d.m.v.—easy, difficult, moderately, very.*

*Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.*

**ROLAND DIGGLE: SONG OF EXULTATION**, 6p. me. Schmidt, 60c. A Grand Choeur in the most delightful Old English manner, to which has been added a faint tinge of modernism. This piece is rather for the hard-working church organist and will be fine for a prelude—for it is churchly and yet brilliant. It is melodious, rhythmic, and devoid of all affectation. We recommend it to the majority of church organists.

**EMIL KRONKE: DAYS OF SUNSHINE**, 4p. e. Preser, 40c. Here is a simple melody-piece for the amateur organist who wants his melodies to flow along naturally and uninterruptedly.

**GORDON BALCH NEVIN: A SYLVAN IDYLL**, 6p. me. Fischer, 60c. One would have to be a good guesser (or bluffer) to pretend to prophecy the effectiveness of this number without first having heard it played by a good organist on a good organ. Its first section is built of an arpeggio figure for the right hand and an unusual melody on the left. Our suggestion would be pianissimo strings and string celestes for the figure, plus a 4' string of right quality, instead of the flute suggested; and instead of the Clarinet for the melody, a soft Orchestral Oboe of close orchestral imitation; and a 16' Pedal scarcely audible. I believe that would paint a picture if the qualities are right. The contrast section avoids the commonplace and gives real virility to the piece. And then the two hands trade activities for the recapitulation. If you're a hard-working organist, avoid this; but if you love music and can be content to fiddle around for hours in search of that elusive "just right" quality of tone and balance, then here's something written just for you and all similar artists.

**EDWIN STANLEY SEDER: CHAPEL OF SAN MIGUEL**, 8p. me. Fischer, 60c. "A tone-picture of the Southwest," calling for Chimes and the use of a pictorial sense. It paints the moods of its title, beginning "andante languido," with introductory materials, and then a chorale-like theme in the right hand with a slow-moving triplet melody in the left. Gradually the mood intensifies and we rise to fortissimo in quite dynamic writing, culminating in a little pedal work. And a diminuendo gradually restores the mood of the beginning. Very much depends upon the player and his ability to paint a picture; the program-note on the first page will help.

**BEETHOVEN: 17 SLOW MOVEMENTS, BK. 2**

*Transcribed by HOWARD R. THATCHER*

52p. Fischer, \$2.50. Irrespective of what we may assign as the purpose of concert music it would seem obvious that the purpose of church music is to reach the heart and inspire wholesome meditation, and we can think of nothing superior to some of these Beethoven piano-sonata slow movements. Beethoven is one of the rather few composers who is recognized as having had a true message for humanity in his music. Take Sonata 13, Op.27-1 as an example. Here indeed are serenity and depth of feeling. Played at the right time, in the right service, even the old Moonlight Adagio will be supremely

effective upon a congregation. And Sonata 23, Op.57 is a gem. It won't be easy to play these masterpieces even on a large modern organ, and on any other it will be extremely difficult. Old organs are not living, vital things; they are sedate, forbidding, austere. Beethoven did not write that kind of music. Any organist who can play all the movements in these two books satisfactorily will be a great artist. The arranger has done a good job and gone as far as possible in assisting the performer; the engraving is splendid.



### STUDIES IN FUGUE-WRITING

FREDERICK C. MAYER

This is a booklet of 37 pages, 27 of which represent the practical working out of study fugues based, measure for measure, upon the fugues in C major, C minor, C-sharp major and C-sharp minor of the first book of the Well-tempered Clavichord, together with an original three-part fugue intended—one assumes—to exemplify the results to which the application of his theory has led Mr. Mayer himself. It is published by Gray.

Most academically-trained musicians will cordially endorse Mr. Mayer's desire to encourage a fuller appreciation of the polyphonic style. The first ten pages of the booklet are in the nature of a brief lecture on this theme and on good and sufficient reasons for modelling one's study directly on Bach. In this section are some beautifully-expressed thoughts. One is tempted to quote extensively; but maybe two or three passages, selected at random as one's eye glances over these pages, will suffice to show the author's idealism and felicitous use of language:

"Music is the least imitative and consequently the most original of arts; the least conventional and therefore the most intimate of arts; the least material in both means and ends, and thereby in its appeal the most direct, the most ethereal, the most spiritual of arts."

"Music springs from no material source, is fettered with no natural standards for comparison, acknowledges no inherent obligation to logic, morals or ethics, and bears literally no tangible relation nor likeness to anything else in our world....."

"Musical compositions during the last century show unquestionably an ever-increasing emphasis upon the element of emotional content, with a constantly growing neglect of the other element of structural form."

"Musicians have the ever-present duty of impressing upon each new generation the responsibility of guarding the priceless treasures of former periods....."

As students most of us chafed under the burdensome strictures of the Cherubini school. We longed for just the freedom that Mr. Mayer recommends. Still one feels that to construct a successful fugue on a Bach model presupposes considerable of the Cherubini type of strict discipline. The fluency which Mr. Mayer seeks must probably have had its simpler beginnings—as a highschool student of English expression begins with simple sentences containing figures of speech before he essays the writing of a sonnet in the style of Shakespeare or Milton. For the student who has already acquired a technic of strict fugal composition the freedom of Bach's treatment is a real inspiration; but even here one questions whether so strict a following of a Bach model as Mr. Mayer advocates will eventually lead most students into true Bachian freedom. Bach does with the dry fugue formula what Beethoven does with that of the sonata; he adapts it to his musical need. If it suits his





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whim to employ practically nothing but the material of his subject and its countersubject he may write as closely-knit a composition as the first—and by no means most interesting—fugue of the Welltempered Clavichord. But on another occasion he may elect most un-orthodoxly to pile episode upon episode and to disregard conventional sequence of subject and key, as he does in a charming but little-known fugue to be found in the seventh book of the Steingraber collection of Bach piano works. To quote Mr. Mayer again:

"It is certainly a rare privilege to allow the great tonal architect, Bach, to draw the general plan or outline of a fugal-cathedral, defining its form both vertically and horizontally, while at the same time the student is free to supply the detail according to his individual imagination and ingenuity."

—L. T.

#### CHURCH WORSHIP BOOK

CHARLES WOLCOTT MERRIAM

6 x 8, 208 pages, cloth-bound, Pilgrim Press, 1931, \$2.00. This is the book mentioned by Dr. Merriam in his excellent article in April T.A.O. on Reconstructing the Service. Dr. Merriam searched innumerable sources in an effort to gain inspired materials that could be of definite help to humanity through the medium of the Sunday services of the church. We presume it is the first and perhaps only presentation of definite services. The book contains not only the outline for the services but also the complete responsive materials, prayers, confessions, thanksgivings, and all other sentences read or spoken by the congregation. Instead of having a minister and choir do all the work and present something for the congregation to hear, Dr. Merriam's book would call the congregation to church to do much of the work themselves. Instead of having a preacher give thanks or make supplication, the congregation would do these things for themselves.

Seven pages, for example, are required to give service No. 16 which is The Lord's Supper. And as with all the other services, there is much to be supplied by minister and choir, the book giving merely the very definite background or foundation upon which the service is constructed. Initiative is by no means eliminated; what is eliminated is formlessness. Instead of throwing a service together to occupy sixty or ninety minutes, Dr. Merriam's book has devoted infinite pains to first finding and then planning the use of inspired thoughts in the making of a constructive program of religious intent that will, like a well-sharpened tool, perform its service efficiently.

There are 15 complete services for morning or evening, eight for evensong, three brief services, and sixteen for the special Sundays—communion, Palm Sunday, Easter, etc., not forgetting such special occasions as a service for the nation, for Christian education, Thanksgiving Day, etc.

In the good old days families made their own shoes, suits, and wagons. Then specialization began and no modern family would think of such practises. Any minister can make services similar to those presented by Dr. Merriam—if he is willing to devote his time to it—but there does not seem to be any better warrant for any minister's attempt to do so than there is for the organist's attempt to compile an individual hymnal for his congregation. There does not seem to be any taint of denominationalism in the book. It is founded on the Bible, with special emphasis on the Christian section of it and no emphasis at all on any splitting of theological hairs.

Individual copies are \$2.00, by the hundred they are \$150. Dr. Merriam explained his purpose thoroughly in

the April article referred to; prices quoted have been set for the benefit of any other churches that want to profit by the initial labors of the original author and publishers. The Pilgrim Press may be addressed in Boston or Chicago.

## What the Profession Thinks

### A Few Selected Program-Notes

MARCEL DUPRE

CARILLON

Carillon is one of a group of Seven Pieces For Organ, which has just appeared in print. Every new work by Dupre is entitled to the most serious consideration, since he is unquestionably the foremost composer for organ of the present generation, to say nothing of his other excelling qualities as an organist, improvisator, and pedagogue. It is significant of the international spirit of art that the publication of the latest work by this eminent French artist is from the press of an American firm, and that the majority of the dedications are to Americans.

Carillon is decidedly a descriptive piece of music. Bell-like figures and combinations of tones suggesting bells are heard in every measure. The composition opens fortissimo on the manuals alone. The left hand has a descending figure of four notes such as is in common use for "quarter-chiming," with the accent on the fourth of the group; this figure is repeated almost continuously. Against this, the right hand counters with a short figure of two notes, followed soon by one of three notes. The entrance of the pedals is impressive through the altered treatment of the figure of three notes which it expounds. Here the duration of the three notes is prolonged, and the intervals in pitch between them are expanded to form great skips (an upward skip of a ninth followed by a descending octave) which gives the dominating effect of the swinging of large bells. There are passages suggesting the treble bells. There are various combinations of the three figures noted above, particularly with the quarter-chiming figure chattering busily, ever repeating itself, as a background for the wide steps of the swinging-bell figure of three notes which alternates back and forth between manuals and pedals in a continuous argument.

Suddenly a definite purpose seizes all the forces. They seem to unite, crouch, point themselves, and start towards a common goal with an irresistible and tremendous impulse, the cumulative effect of which suggests the onward-rushing locomotive of Honegger's Pacific 231. Amid the throbbing momentum, one hears an effect as though the bells were moaning and sobbing. The ecstatic climax, with full organ, is reached with the appearance of the quarter-chiming figure in the left hand in greatly broadened, harmonized form (the individual notes being augmented from eighth notes to half notes), to be repeated soon in the right hand. This is a slight reminiscence of the moaning and sobbing effect of the bells, this time in brighter hue. The concluding coda concentrates upon the quarter-chiming figure in a series of swiftly-stepping staccato chords in brilliant, Berlioz-like, scintillating harmonies. Just before the final chord is reached, the moaning and sobbing effect appears briefly, this time completely transformed to the realm of joy.

This composition should be listened to much in the manner that one listens to the pealing of bells. There is a fascinating play of consistent thematic development of the three figures contrapuntally employed, of energetic rhythm, and of modern harmonic color—expressed admirably through the medium of the organ. When the climax appears, it is as though a troupe of Titans had

*M*ANY Organists and Choir Directors who have tried the modern ESTEY ENSEMBLE, have remarked on the POWER these organs permit in choir accompaniment, without in the least submerging or clouding the singers.

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It is also a conservative statement that no organ of modern times has received such instant, enthusiastic praise from the many noted artists who have heard and played it.

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taken possession of a great belfry (such as that of the new Riverside Church, New York, with its giant carillon of six octaves of bells), as though one feels and hears these Titans wrestling with all the bells, great and small, revelling in the riotous tonal exultation of their sport. The grand, heroic style latent in Dupre's talent has given to modern organ music its proudest moment. Carillon is assuredly one of those moments.—FREDERICK C. MAYER.

#### MABEL W. DANIELS

##### "EXULTATE DEO"

This anthem bids one rejoice in the Lord; Oriental fashion, it displayfully enumerates a list of instruments to be used for such rejoicing: it rises once more to the heights of exultation, then for a moment figuratively bows its head in abasement and humility: finally returns to unmixed praise. For this scheme Miss Daniels has provided a music noble and stirring when occasion demands, enticing or expressive according to the sentiment of her text. It is full-voiced chorus music, all of it, assisted notably, in the first and last sections by martial trumpets heightening the stirring effect. It has been heard in Boston before, but never with the elastic, resilient, keen-edged rhythms, the snap and the verve, the cumulative climaxes which Dr. Koussevitsky gave to it.—ALFRED H. MEYER (Boston Transcript).

Miss Daniel's motet, composed for the 50th anniversary of the founding of Radcliffe College, unlike many works for a special occasion, is good for other occasions than the one that prompted it. It is straightforward music, well written for the voices. Chorus and orchestra with the sounding of the trumpets are excellent. Saint-Saens once said of Augusta Holmes that when a woman composed she took delight in noisy effects to prove that she could be as virile as a man. This cannot be said of Miss Daniels. Her jubilation is musical, not boisterous.—PHILIP HALE (Boston Herald).

#### A LOUIS SCARMOLIN

##### "TEMPTATION ON THE MOUNT"

The cantata was written in the year 1926, was begun on December 17th, and completed eight days later, on December 25th. It has had numerous performances in different parts of the country and has received commendation by musicians who have heard it. The text was selected by Frederick H. Martens from the book of St. Matthew, chapter 4, verses 1 to 11 inclusive. It treats of the fasting and temptation of Jesus. The cantata is almost wholly choral in score, there being two choruses, the main chorus in four parts, the second for three-part children's chorus. There is a baritone solo part representing the tempter (satan) and a few strains for a soprano. The main chorus describes the action throughout the cantata, while to the children's chorus is given the interpretation of "The Word," and some of the sayings of Jesus. At times the main chorus takes up the strain of the children's chorus, thus reinforcing the meaning of the text.—BEETHOVEN CLUB, Woonsocket, R. I.

## New Organ Music from Abroad

### Paragraph Reviews for Professional Organists

By ROLAND DIGGLE, Mus.Doc.

I believe organists everywhere will welcome the new edition of the *Rheinberger* sonatas published by Novello of London. At this writing the 4th and 9th Sonatas are ready and the editor Dr. Harvey Grace is to be congratulated on a fine piece of work. To those of us who have played these fine works this new edition will prove a

revelation; the engraving and layout are as near perfection as possible. Quoting from Dr. Grace's admirable preface: "The present edition of the Sonatas is an endeavor to make good as many as possible of the deficiencies of the original version. Rheinberger gave very few indications as to the variety of power or tone, no doubt, because his own organ was lacking in aids to registration. But his sparing use of expression marks may have been partly due to the fact that his music, being in the main polyphonic, demands continuity rather than contrast. . . . In regard to registration, this edition attempts to provide a scheme that can be managed on the great majority of organs without breaking the flow of the music, and that may be used as a basis when a more elaborate method is possible or desirable."

This edition should certainly bring these works back to a more general favor with organists, and what a wealth of fine music there is here, and what admirable service preludes the many slow movements make. I strongly urge you to get a copy of the 9th Sonata in this new edition and give it a good try-out; if after a week or so you have not come to enjoy playing it I shall be surprised. Play the middle movement and see if the congregation don't respond, and if the Fugue does not make a first-class postlude than I don't know what does.

I would also recommend most heartily *Sempre Semplce* in two books by Karg-Elert which have just been published by Paxton of London, American agent, Marks of New York. Here are twelve pieces any organist can play for none of them makes any real technical demands. This may sound impossible to those of you who only know this composer through his Seven Pastels; however in these twelve pieces he gives us some charming music that is easy to play and effective on a small instrument.

In Book One we have a one-page *In Modo Dorico*, a good prelude or offertory; next a *Litanei* of two pages which I like muchly; this is followed by a *Trio Continuo* of three pages, a rather mystic *Tenebrae* of the same length. My choice of this book is the *Invocation*, 36 bars of lovely music that should make a splendid offertory; I have played it again and again and everyone likes it. The other number in this book is a *Idillio Buccolico*.

Book Two opens with a *Ciaccona con Variazioni* of eight pages, the biggest number of the twelve; it is attractive music full of variety and interest. I believe the next number *Before the Image of a Saint* will prove the most popular of the twelve; three pages of charming music that cannot fail to please. The *In Memoriam* was played by the composer during his recent tour and is all too short. The other three numbers, *Noel*, *Basso Ostinato*, and *Postludio Festivo* are well worth playing.

By all means investigate this new opus of this world-renowned composer. Here is some music that you can, and should play, music you will enjoy playing, and music which I believe your listeners will enjoy as well.

I recommend to organists, particularly to those with small organs at their command, *Thirty-five Choralepreludes* by Bach, arranged for the pianoforte by W. Gillies Whittaker, published by Oxford, obtained in American from Carl Fischer. These four books include all the organ choralepreludes which have no independent line for pedal, and those also in which the pedal part is confined to a concluding note or two. All these pieces can be played on an organ of two or three stops and I have played them on my 4m Skinner with charming effect. So many of them seem to just to fit into a modern Choir Organ. It goes without saying that the edition is a joy to play from; Mr. Whittaker's analytical notes and editing make these works almost indispensable to both organist and pianist.

June 1932, Vol. 15, No. 6

# The American Organist

CL. SCOTT BUHRMAN, F.A.G.O. . . . Editor

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*"CROWDED AT EACH AND EVERY SERVICE"*  
(See page 354)



# The AMERICAN ORGANIST

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## Ralph Kinder's Compositions

Organ Compositions With Cheerfulness and Musical Beauty as an Asset  
In a World all too Often Devoted to the Somber

By GORDON BALCH NEVIN



HERE I ASKED for a one-sentence characterization of Ralph Kinder, I would reply that HE IS THE ALFRED HOLLINS OF AMERICA. Important differences between the two men exist, of course, but certainly no other man in America has produced so much cheerful, optimistic music for the organ as has this modest gentleman from Phila-

delphia.

And how very badly the organ has needed, and continues to need cheerful music! I have long felt so strongly about this matter that when I was commissioned, some years ago, to write a new organ "method," I made a determined effort to avoid inclusion of those dreary, almost morbid, studies which are found in profusion in so many methods—even going so far as to side-step certain items because of persistent minor mode! In my teaching-practise, I had listened to so many of them that my sympathies were with the poor victims who had to practise them.

Mr. Kinder's music, with negligible exceptions, is free from extended use of the minor mode, and, while I do not say that this is necessarily a virtue, I do note it as a characteristic. Composers who cannot be serious (profound, if you wish) in major mode will never achieve depth by switching to the minor. Disregarding the causes, as we may, the freedom from gloom most certainly is a virtue, and a virtue that many organ writers might well strive to emulate.

To the best of my knowledge the works of Ralph Kinder for organ appear in the lists of but three

American houses, viz., J. Fischer & Bro., G. Schirmer Inc., and Theo. Presser. The first house lists the largest number of items, and the titles are:

Toccata in D  
Cantilene du Soir  
Prelude and Fugue in E minor  
In Springtime  
In Moonlight  
Jubilate Amen  
Jour de Printemps  
Exsultemus  
Song without Words  
Fantasie (Battle Hymn of the Republic)  
Souvenir  
A Summer Morning  
Concert Overture in G  
Arietta

Of these, for sake of brevity, I pass over hastily the Toccata, In Moonlight, Jubilate Amen, and Jour de Printemps. All have had unusual success and continue to be widely and steadily used—as they indeed deserve. The Toccata is a god-send to the recitalist performing on a small organ, for it contains the type of fireworks that make a small organ sound bigger than it is! What more could you ask? In Moonlight is one of the best Chimes pieces, from the audience-reaction standpoint, ever written. Jubilate Amen is the grand-choeur type of thing, and goes over in great shape on a fairly powerful organ—especially if the Pedal Organ is fairly solid. Jour de Printemps is a gem in the playful, scherzino type of writing, and makes a corking recital piece; I have used it times without number, and it is invariably a hit.

The Concert Overture in G is especially Hollinsesque in mood and style and it, too, has had de-

served popularity. It is rather lengthy for our high-strung times and I have occasionally taken the liberty of making cuts when compelled to hold down the performing time (page 9, and two-thirds of page 10; also page 14, and two-thirds of page 15). Mr. Kinder will doubtless consign me to "boiling in oil" for thus mangling his carefully planned musical construction, but we must think of our audiences at times. This Overture should be in the repertoire of every organist.

A Summer Morning offers a neat 6-8 rhythm, a pretty tune, a chance for the Chimes, and the whole thing over in less than four minutes. Decidedly a nice offertory selection.

Arietta, is a dandy scherzo in waltz-time. Laugh that formula off, Max Reger! Purely a recital piece. Don't even consider it for service use. But what a ripping concert number this is! A large organ is not needed, but an organist with rhythmic pep and a fine staccato touch is demanded. If you care at all about giving pleasure to your listeners this Arietta is worth a dozen examples of French paper-counterpoint writing.

The same brilliance crops out in Exsultemus, but here there is nothing of the waltz feeling and you can find spots where it will fit in for church work. It is one of those blessed pieces that sound more difficult than they really are; which is another way of saying that everything in it reaches the ear!

Cantilene du Soir need not detain us long. A brief little thing with a nice "sobby" tune. Audiences love it. The second theme lets down a bit, but can be helped by clever registration.

Song Without Words appeared originally under another title, I believe. It is another melody piece, and a pretty good melody at that. Not especially distinctive, perhaps, but excellent offertory material. You can go far and do worse, believe me!

In Springtime offers a passage-work theme built around rapidly alternated chords on two manuals (strings on one manual, flutes on the other). Being quite well known, I will content myself by saying that it is a good recital number for players having clean, free technic.

Souvenir, I must confess, does not appeal to me. The first theme impresses me as almost piano music and the subsidiary themes drop back, with too great a shock, into the traditional organ legato. To this humble scribe, the whole piece sounds disjointed. Others may not get the same reaction, I admit.

Fantasia (Battle Hymn of the Republic) is worked up from a new choral setting by Mr. Kinder of the poem by Mrs. Howe. Program annotations should make it clear that the old tune is not used in this work, otherwise honest souls will strain their ears trying to locate the familiar tummy, tummy, tummy, tum, and will feel cheated when they fail to do so! If programed without

annotations I should use only the term *Fantasia*, and drop the balance of the title. Aside from that complication, this is a fine, virile movement, and one worth using.

Purposely I have left for the final item of the J. Fischer & Bro. list, the work which is my favorite, the fine Prelude and Fugue in E minor. And I crave permission to say that those somewhat "snooty" organists who think Mr. Kinder can write only a casual type of free counterpoint have a surprise in store for them when they examine the Fugue of this double piece. Dozens of fugues, not half as well written, and not a tenth as effective, have come out of France and have been hailed with deep salaams and loud huzzas! Had Mr. Kinder a French name, and did he occupy a Paris cathedral-loft, this piece would likely receive the attention it deserves. Moreover, it is of a reasonable length, and when it has said its say—it stops! O blessed virtue! I have played it a great many times, and I still get a kick out of it. It takes hold of an audience far better than the majority of fugues. Don't miss this item.

The house of Theo. Presser offers three Kinder pieces:

Berceuse  
Processional March  
At Evening

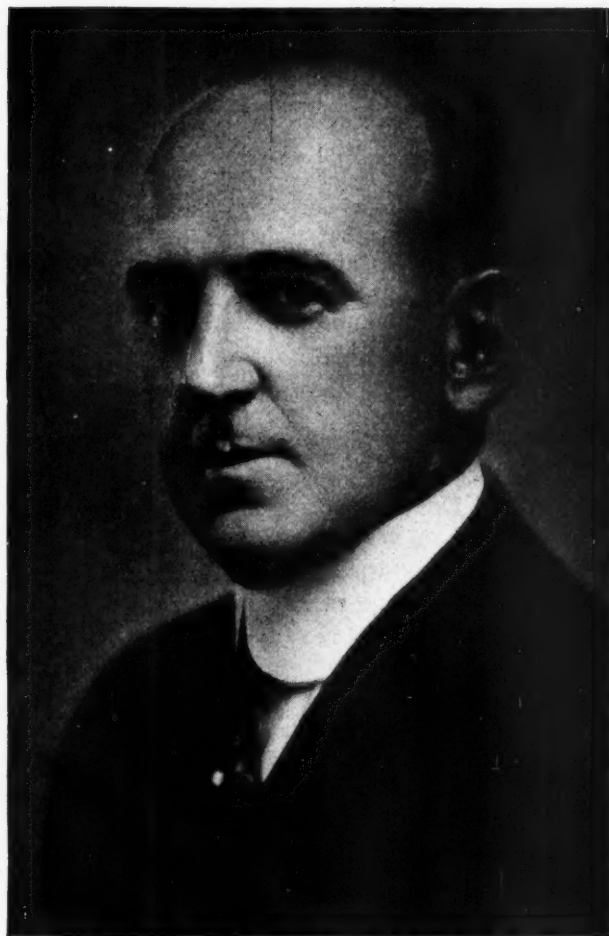
Of these I like the Processional March the best, At Evening the least, and the Berceuse about half-and-half. All are useful, mostly for routine church service material. The March has some nice, clean writing.

We now come to the nine pieces listed in the catalogue of G. Schirmer Inc. These are:

Berceuse  
Fantasia on Duke Street  
Festival March  
Idyll  
Intermezzo  
Serenade  
Grand Choeur in A  
Caprice  
Meditation

The first three date from 1904. The Berceuse every organist knows surely, with its odd little reminiscence of "Mighty Like a Rose!" One of those harmless, unconscious quotations which don't hurt the use of a piece at all. The Fantasia on Duke Street consists of six variations and a neat Fughetta; cut out about two of the variations and it will be all right for conditions in This Year of Grace. As it stands it is just a bit too long, but—shortened—has plenty of audience-appeal. The Festival March is, I think, Kinder's best march; it maintains a uniform flavor and quality throughout, and shows inventive strength.

From 1907 date three melodic pieces, Idyll, Intermezzo, and Serenade. Of these three I pick Idyll, which nicely shifts from common time to



MR. RALPH KINDER

Mr. Kinder is an American citizen of British ancestry and birth who has been in America ever since he was five years old. Since 1899 he has been organist of the Church of the Holy Trinity in Philadelphia where he has a Roosevelt gallery organ and Haskell chancel totalling eighty-four stops on its three manuals; he directs what has been rated as one of the city's best choirs of about thirty adults. His birthday is Jan. 27th and his birthplace was near the city of Manchester. His published compositions approach the hundred mark and his contributions to organ literature have been invaluable.

triple and back again over a route of smooth modulations, and presents opportunities for color. The Serenade also has some good points. As to the Intermezzo well, frankly, I seem to detect the odor of either tallow-drippings or kerosene-oil. All composers have days when they feel that they must write a piece! I have done it myself, and lived to regret it. Perhaps I am wrong about this item, and others may not agree with my estimate at all. Who can tell?

The Grand Choeur is what its name implies and is quite well known. An extremely good example of type, I should say. And teachers should use it, by the way, to develop a free staccato and clean-cut chords.

The last two pieces of the Schirmer list are Caprice and Meditation. The latter calls for only

brief mention, being a simple solo-stop piece suitable for church use. The Caprice is one of the most individual of all the Kinder compositions. If you want to have some fun, try reading this at sight up to playing tempo! And it should go plenty fast, too. This is a dandy scherzo, and the only thing I don't like about it is a perfectly needless canon that is tacked on the end of the trio section—which, by the way, is a nice 5-4 movement. I generally cut this latter bit off the trio. (No bombs, please, Mr. Kinder!) Organists who cannot feel a piano-style of playing on the organ will make nothing out of this piece, but those who can get the deftness into it that it requires will find it an unbeatable recital piece.

Taking a backward glance over the whole Kinder catalogue, I feel that the composer has



batted-out a far better than average percentage of good things—things that deserve wide and constant use—and that he has surely had his share of hits. His works have featured the cheerful side of things, and that—my brethren—organ literature has sorely needed, and continues to need! Any man who can produce as much good stuff as has Mr. Kinder in the midst of a busy professional life, deserves the admiration of us all. I close with the hope that his cheery pen may not run dry for many years, and that the Fates—who dictate the troubled course of all American composers—may be kind to him and may permit him to yet produce finer things than he has to date accomplished.

### An Old Residence Organ

Hall, Labagh & Kemp Example Donated  
to Vassar College by Mohr Co.



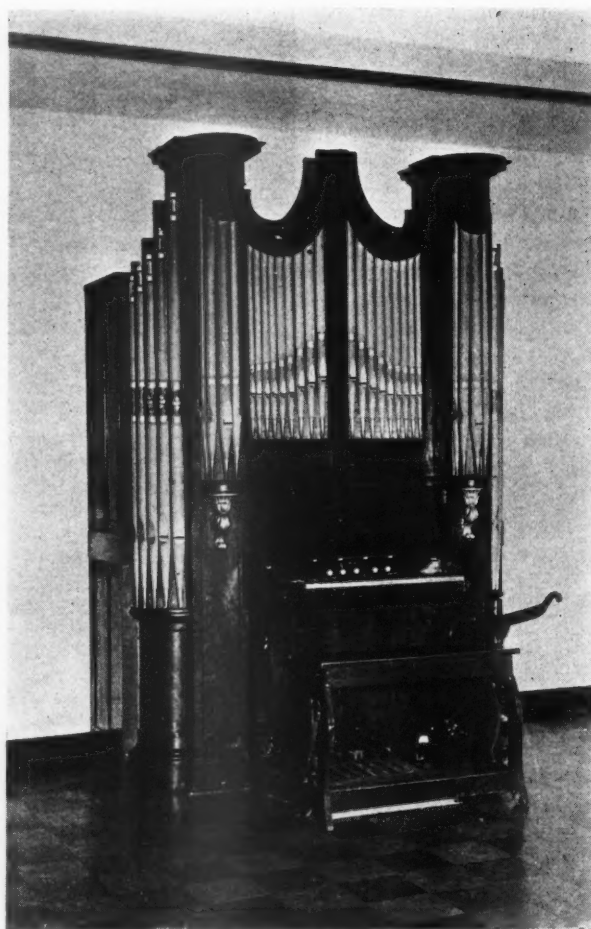
THE Belle Skinner Hall of Music, opened last fall, forms a fine addition to the notable buildings of Vassar College. One of the unusual features of the new building is the Museum of Musical Instruments which will become of great value as additions are made. The latest acquisition is an old organ of five stops which is an excellent example of a resi-

dence organ of the early part of the nineteenth century.

This organ was made by the builders who erected the original organ in Vassar College in 1865, Messrs. Hall, Labagh & Kemp. For the past half century it has been in the home of Mr. Joseph M. Priaulx, the son-in-law of Mr. James L. Kemp. Mr. Kemp's firm built a great many of the finest organs made in America between about 1830 and 1870.

During the festivities incident to the opening of the Belle Skinner Music Hall, Mr. Walter M. Mohr, whose daughter Lillian is a senior at Vassar, learned in conversation with Prof. George C. Gow, head of the Music Department, that he often had occasion to explain to his students about the older types of organ. It then occurred to Mr. Mohr to present a small organ of this type to the Museum of Musical Instruments. Mr. Mohr spoke to Mr. Priaulx about donating the organ to the College and he was heartily in concord with the idea if Mohr & Co. would erect it in the new Museum. Mr. Joseph M. Priaulx and the Louis F. Mohr & Co. then united in donating this fine old organ to the College.

Mr. Mohr is associated with his two brothers, Louis F. and Edward H. Mohr, in the organ maintenance firm of Louis F. Mohr & Co. of New York City. The Mohr family have been identified with



### AN EARLY AMERICAN

The old Hall, Labagh & Kemp Organ now permanently housed in the Museum at Vassar College.

the organ world for the past century. It was Mr. Mohr's father who made the pipes for the original organ installed in Vassar in 1865, which organ was destroyed by fire in 1918.

The organ was erected in the Museum by Mr. Louis F. Mohr, and can be heard and used by the students, thereby giving them opportunity to compare the old type of organ with modern instruments. The Kimball organ just installed in Recital Hall is also presented in this issue.

The old Hall, Labagh & Kemp organ has one manual, with 54 keys, tracker action, and a pedal-board of 17 keys. Most organs of that period were built with compass beginning at GG whereas this organ begins at CC. It has five stops: Open Diapason, Stopped "Diapason," Dulciana, Flute, and Fifteenth. The Dulciana and Diapason begin at tenor C and the Stopped "Diapason" extends only up to that note, thus forming the bass for both those registers.

The Stopped "Diapason" and Flute are of wood, the others of metal, and there are 236 pipes in the

organ. The stop-knobs are placed in a horizontal row above the keys, instead of their usual place at the sides of the keyboard. The pedals are coupled permanently to the manual keys, as there are no separate pedal pipes. The pedal keys are of the old narrow type. The organ has no expression box.

An interesting feature is that it can be blown by foot treadle or by a handle on one end of the organ. The bellows has only one feeder, which extends the full length of the bellows.

There are thirty-eight front pipes, all dummies,

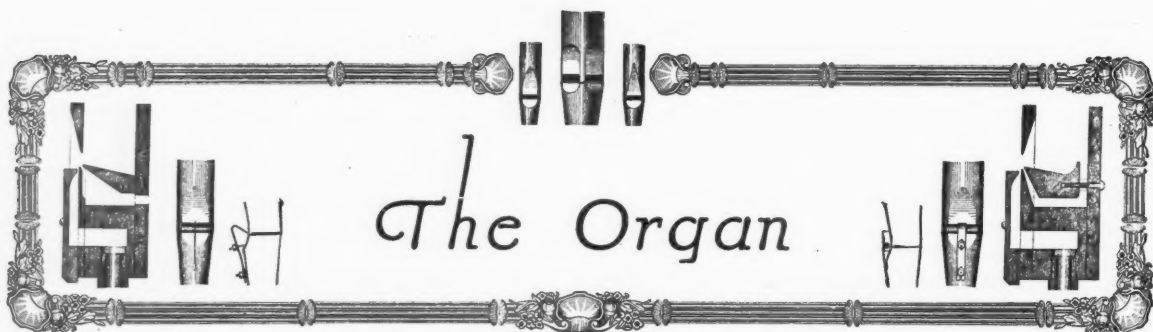
made of wood and arranged in six symmetrical groups, decorated in tan, brown, and gold, with some stencilling. The case is of mahogany and extends around three sides of the organ. The carved corbels of the two towers are gilded, but the other carving of the case is in natural mahogany. It is all hand-carved.

The Louis F. Mohr Co. are to be congratulated on their recognition of this opportunity to permanently place in preservation an example of the early American organ-building art.



MR. C. HAROLD EINECKE

of Park Congregational, Grand Rapids, Mich., who with a new 4m Skinner began a series of recitals several winters ago, with such success that the attendance increased over 500%, going from 104 at the first recital, to 432 at the third, 614 at the fifth, and 654 at the sixth. Alert to the demands of the times, Mr. Einecke last summer took the course under Dr. John Finley Williamson at the Westminster Choir School and as a result was recently able to present his choir in an unaccompanied and memorized choir-concert in the Detroit Institute of Arts with such success as to have the choir "acclaimed as one of the finest in the state of Michigan." Mr. Einecke's engagement to Miss Mary Skurkay, a graduate of Carnegie Institute of Technology and a student of voice, was recently announced, the wedding to take place this summer.



# The Organ

## Coupler Arrangement

Not an Effort to Standardize but  
to Discover Advantages

By CARL MCKINLEY, *Mus.Doc.*

Both the Old South and Jordan Hall organs are equipped with approximately the pitch-grouping system; at the latter place I constantly observe students struggling with this plan, which has little to recommend it. My preference for the active-grouping system is that it enables the player to localize the couplers according to the divisions affected.

Placing the one-section coupler and unison-offs with the stops not only makes them available on the manual pistons but reduces the number of tablets above the keyboards, an advantage from every angle.

I have spent more hours in front of stop-tongue consoles than any other, without becoming converted to the stop-tongue type of control. It may be remarked that with modern combination systems, all stop and coupler changes necessary during the actual playing of the music should and can be made by piston or pedal without lifting the hands from the keyboard, leaving out a single note, or interrupting the flow of the music. This being granted it is obviously better that the stop controls be at the sides rather than under the music rack, except in very small instruments. Up to one hundred stops, knobs; above that, for the sake of compactness, rocking-tablets a la Wanamaker.

Does it not seem obvious that there should be, under all of the three lower manuals, some pistons controlling Pedal stops and couplers as well as the manual stops?

May I make the further observation that American consoles are shockingly deficient in foot controls? Most builders seem to think that in providing G-P reversible and a Full Organ pedal they have done their duty. Or else they go to the opposite extreme in the absurd dupli-



Under the  
Editorship of

William H.  
Barnes,  
*Mus. Doc.*

cation of entire sets of manual pistons, nine tenths of which are of no use whatever and merely clutter up the console. Certainly all the manual-to-pedal unison couplers should be available by foot, also some means of throwing on the full organ of each manual division, and some generals affecting couplers.

And may I make a personal protest against the idiotic multiplication of expression levers? I recently saw a smallish four-manual with no less than seven. Of course there was no room for the essential foot controls, and of course the organist takes refuge in the inevitable master button, and pumps the whole works from one pedal. There is no possible excuse for more than three. In the Old South organ, for physical reasons it was necessary to place the Choir and Solo in one chamber, and for every time that I could wish them separated there are a dozen times when it is convenient to operate them together. The manipulation of two pedals is entirely automatic; one never thinks of them; as soon as a third comes along, conscious thought must be given as to which one is to be used, and while the organist is thinking about moving his foot over to the Echo pedal, funny things are very liable to happen to the music!

## THE ALLEN PLAN

By WARREN D. ALLEN

A coupler is simply a device for adding more and different sounds to those already obtainable from the keys of a given organ department. It is not a mere mechanical device and must not be thought of in mechanical terms. Therein lies the

usual mistake, because to think simply of Swell division to Great division is unmusical. If strings are drawn on the Swell, the S-G coupler adds string tone to the Great just as if those stops were drawn on the Great (save for location). In other words artistic organ playing demands that couplers be considered as belonging to the department to which the coupling is made, just as vitally as the stops of that division. Therefore all the couplers to the Great must be together, etc.

For the same reason, I believe that all three Swell to Great couplers, and so on through the list, should be together, with the unison in the center, plainly marked in some conspicuous way. The quickest change called for in coupler registration is that which calls in the middle of a passage for complete clearance of a manual or pedal. If I suddenly want my Great 8' Flute to sound alone, I want to clear Solo-, Swell-, and Choir-to-Great unisons and octaves in one swoop. This is virtually impossible with the system which places unisons together and octaves in another group. An Octave-Coupler Cancel should be standard equipment on every console of three manuals or more. With that cancel in the scheme I challenge any organist or builder to show me a passage in organ music which is made more difficult with the grouping I propose.

The one-section couplers (4'S-S, 16'S-S) belong with the stops and should be subject to the manual pistons. On my own console Swell Aeoline and Vox Angelica, with 4'S-S and 16'S-S is delicious. But any other and louder combination on the Swell is intolerable unless those couplers are removed when the other combination is drawn. These are the only couplers which should be affected by manual pistons, in my opinion, but these are not couplers in the ordinary sense. Why not call them extensions?

Two words of protest: 1. The deplorable custom, now happily dying out, of making the manual pistons



"near-universals" that upset a lot of stuff that one doesn't want disturbed at all—Pedal, couplers, etc. 2. The quaint but inconvenient trick of putting Pedal pistons under the Great manual, and the generals on toe-studs where the Pedal pistons should be. Generals are useful in setting up a new piece and for complete change during a composition, but there is usually leeway for a hand free at any place where a complete change is wanted. The usual American fashion—Pedal pistons operated by toe-studs—is much more useful in emergencies.

#### FURTHER RESULTS

One reason why we know so little of exactly what the profession does favor in standardization is that it takes too much work, too much persistence, to find out. The results tabulated herewith represent information available toward the end of April; to add data received later would mean more work than we have time and patience for under the present system of publication. If the world doesn't explode there will be plenty of opportunity for reports in later issues, and perhaps by the beginning of 1933 we shall all of us actually know how the opinions are divided.

Dr. Barnes declared in last issue his preference for the Allen plan. Obviously this coupler discussion, if it is to result in any good, must be representative of the thought of a goodly number of our most famous concert organists, plus the ideas of our younger organists and many who have not achieved more than local fame.

And when it's all said and done, the competent professional organist will get what he wants in his console, for that must forever remain his right, as it must also remain the right of a builder to refuse a contract that has specifications which are distasteful to him.

So far as the location of the couplers is concerned, the builder has no interest other than to be as free as possible from the necessity of making such violent changes as will add to the cost of production. It is hardly any concern of a builder whether the S-G is to come before or after the C-G, or the 4'S-G is to follow the 8'S-G or the 16'S-G. These are strictly and exclusively concerns of the player. The thing that is damaging to the interests of builders and players alike is that thing that so upsets the construction problem as to add needless cost to the manufacture of the organ.

To my way of thinking, one general principle is so important as to be the guiding principle of this whole discussion, and that is:

Place together in one group all the appurtenances of like character or like effect.

That means, keep the 8' stops in a group, and within these 8' stops, keep the 8' Diapasons together, the 8' strings together, the 8' reeds together. This is already done both in the console and (usually) in the specification.

And it means keep the couplers together after the manner of their actual use. If we are playing on the Great Organ we should be able to find in one compact group every possible coupler that can change the registration resulting from the Great manual.

This eliminates the Pitch-Grouping, which no organist replying thus far has favored anyway, and it eliminates the Passive-Grouping, which no internationally known organist has thus far favored, and which is favored more by organists of restricted experience. That ought to be enough to condemn it and rule it out of all further discussion.

Mr. Palmer Christian makes these interesting comments:

"The grouping I have here at the University of Michigan is, left to right: (1) All manual to pedal couplers, 8' and 4'. (2) All 8' manual to manual. (3) All 16' and 4' manual to manual. I am accustomed to this and I like it. But I think I might like even better this grouping: S-G 16-8-4, C-G 16-8-4, etc.

"All manual 8' tablets should be distinguished from the 16' and 4' by placing a short horizontal line at the lower end of the tablet in order to attract the eye."

Mr. Christian's "better" choice is not completely enough defined to enable us to reproduce it in full, but the tendency is in line with the first principle I have championed, namely: Group together in one location all the couplers an organist can think about at one time. That is, when playing on the Great, we think of the registration available on that manual, and we need in one group every single coupler that will have an effect on the Great registration. The Active-Group plan is the answer.

This does not mean anything more than a generalization. As further answers come in we shall be able to say more about general preferences and specific details.

Herewith we give a list of a few of our wellknown organists who prefer the Active-Grouping plan, whose names we group under the various coupler-systems they have favored. Sub-grouping by divisions wins twice as many as sub-grouping by pitch, thus endorsing the principle of keeping things together in the console pretty much as they will normally be together in an organist's mind as he is playing.

If we were to sub-group the couplers to Great, by division, it would be something like this, in our hypothetical 3m scheme:

16'G. G. 4'G. 16'S. S. 4'S. 16'C. C. 4'C.

If we were to sub-group them by pitch it would probably be:

16'G. 16'S. 16'C. G. S. C. 4'G. 4'S. 4'C.

Sub-grouping them by division seems to have the logical advantage of following the line of thought, for the organist when playing would probably think "Swell Organ," or "Choir Organ" first, and "16'," or "8'" second, not think first of pitch irrespective of color as would be implied if we were to place the sub-grouping on pitch instead of division.

Whether we shall follow Mr. Allen's idea of placing the one-section couplers with the respective stops is decided in the affirmative by five and in the negative by six. It's a great old organ world. Certainly it's interesting—and varied. One reader emphatically (and tersely) comments:

"I do not believe in unit organs, standardization, or these sickening sentimental Tremulants so common in organs."

I'm inclined to say Amen. Though I like a little Tremulant now and then, and believe in mild Unification; also we hope to use standardization, at least to the extent of discovering authoritatively just what a representative cross-section of our profession does think about this coupler business. When a lady underlines "not" she means it.

And there's more to follow next month.

—T.S.B.

#### Active-Grouping

Frank Stewart Adams  
Warren D. Allen  
Allan Bacon  
Palmer Christian  
C. Harold Einecke  
Harold Gleason  
Wm. A. Goldsworthy  
Frederick C. Mayer  
Dr. Carl McKinley  
Carl Weinrich

#### Sub-grouping by Divisions

Frank Stewart Adams

Warren D. Allen  
Palmer Christian  
Charles M. Courboin  
Frederick C. Mayer  
Dr. Carl McKinley

*Sub-grouping by Pitch*  
C. Harold Einecke  
Harold Gleason  
Wm. A. Goldsworthy

*One-section Couplers:  
With the Couplers*

Allan Bacon  
Palmer Christian  
C. Harold Einecke  
Wm. A. Goldsworthy  
Frederick C. Mayer  
Carl Weinrich

*One-section Couplers:  
With the Stops*

Frank Stewart Adams  
Warren D. Allen  
Charles M. Courboin  
Harold Gleason  
Dr. Carl McKinley

#### ALLEN PLAN

1. Active-grouping.
2. One-section couplers with the stops.
3. Sub-grouping by divisions.
4. One-section couplers only to be operated by combons of any division.

#### Example

- (1) To Pedal: G. 4'G. S. 4'S. C. 4'C.  
(2) To Great: 16'S. S. 4'S. 16'C. C. 4'C.  
(3) To Swell: G. 4'G. C.  
(4) To Choir: 16'S. S. 4'S.



FLUSHING, N. Y.  
CHURCH ON THE HILL  
*Henry Pilcher's Sons*

Dedicated April 27, 1932, in recital  
by Wm. E. Pilcher, Jr.

V 9. R 9. S 20. B 9. P 640.  
PEDAL: V 1. R 1. S 4.

16 SUB-BASS 32w  
Bourdon (S)

8 String Diapason (S)  
Bourdon (S)

GREAT: V 3. R 3. S 6.

8 DIAPASON 73m  
CLARABELLA 85wm  
DULCIANA 73m

4 Clarabella

8 Oboe Horn (S)

CHIMES 25b  
Tremulant

SWELL: V 5. R 5. S 10.

16 BOURDON 97wm

8 STRING DIAPASON 73m

Bourdon

AEOLINE 73m

4 Bourdon

2 2/3 Bourdon

2 Bourdon

8 OBOE HORN 73r

VOX HUMANA 61r

Chimes (G)

Tremulant

11 Couplers

9 Combons

Deagan percussion

In the absence of definite data the derivations indicated herewith are those which seem most logical; the reader can make an interesting study by using the same number of pipes and borrows and constructing his own idea of the best ensemble possible on that ground-work.



LITTLE ROCK, ARK.

ST. ANDREW'S CATHEDRAL

M. P. Moller Inc.

Dedicated in recital by Wm. A. Goldsworthy

Data by the Builder

V 35. R 39. S 53. B 15. P 2645.

PEDAL 7": V 2. R 2. S 13.

32 Resultant

16 DIAPASON 44w

Diapason-2 (G)

BOURDON 56sw

Bourdon (S)

Viole (C)

8 Diapason

Bourdon

Viola da Gamba (G)

4 Bourdon

16 Trumpet (S)

8 Tuba (G)

4 Tuba (G)

GREAT 7": V 12. R 14. S 14.

EXPRESSIVE

16 Diapason-2

8 DIAPASON-1 61m

DIAPASON-2 73m

GEMSHORN 73t

GROSSFLOETE 73w

MELODIA 73w

VIOLA DA GAMBA 73m

4 OCTAVE 73m

FLUTE HARMONIC 73m

2 2/3 TWELFTH 61m

2 SUPEROCTAVE 61m

III MIXTURE 183m

19-22-26

8 TROMBA 10" h 73r

CHIMES 25t

Tremulant

SWELL 7": V 14. R 16. S 15.

16 BOURDON 73sw

8 DIAPASON 73m

STOPPED FLUTE 73sw

VIOLE D'ORCH. 73m

SALICIONAL 73m

VOIX CELESTE tc 61m

4 CHIMNEY FLUTE 73m

Viole d'Orchestre

2 2/3 FLUTE 61sw

2 FLAUTINO 61m

III DOLCE CORNET 183m

12-15-17

16 TRUMPET h 73r

8 CORNOPEAN h 73r

OBOE 73r

VOX HUMANA 61r

Tremulant

Tremulant Vox

CHOIR 7": V 7. R 7. S 11.

16 Viola

8 ENG. DIAPASON 73m

DULCIANA 73m

UNDA MARIS tc 61m

CONCERT FLUTE h 61w

VIOLA 85m

4 Concert Flute

8 FRENCH HORN 73r

CLARINET 73t

8 HARP 49b

4 Harp

Tremulant

20 Couplers

35 Combons

Crescendos: G. S. C. Reg.

Percussions: Deagan

Blower: 7 1/2 h.p. Kinetic



NEW YORK, N. Y.

CHURCH OF HOLY APOSTLES

*Casavant Freres*

V 38. R 42. S 53. B 8. P 2937.

PEDAL: V 3. R 3. S 11.

32 Diapason

16 DIAPASON 68-32'

BOURDON 44

Salicional (S)

8 Diapason

Bourdon

Salicional (S)

4 Diapason

16 TROMBONE 32

Trumpet (S)

8 Chimes (E)

GREAT: V 7. R 8. S 11.

16 Bourdon 49

8 DIAPASON-1 61

DIAPASON-2 61

HOHLFLOETE 61

4 PRINCIPAL 61

FLUTE HARM. 61

11 GRAVE MIXTURE 122

12-15

8 TUBA 61

Celesta (C)

Chimes (E)

4 Celesta (C)

The Tuba only is expressive (in Choir chamber). The data at hand indicate the 16' Bourdon borrows only the bottom octave from the Pedal Bourdon, though the latter has 44 pipes available. Obviously better tonal results were the aim.

SWELL: V 13. R 15. S 13.

16 SALICIONAL 73

8 DIAPASON 73

ROHRFLOETE 73

SALICIONAL 73

VOIX CELESTE 66

G to G

4 FLUTE TRIANG. 73

VIOLINA 73

III MIXTURE 219

16 TRUMPET 73

8 TRUMPET 73

OBOE 73

VOX HUMANA 73  
 4 CLARION 73  
 Tremulant  
 CHOIR: V 6. R 6. S 8.  
 8 CONCERT FLUTE 73  
 GAMBA 73  
 DULCIANA 73  
 4 FLAUTO D'AMORE 73  
 2 2/3 NASARD 73  
 8 CLARINET 73  
 Celesta  
 4 CELESTA 61  
 Tremulant  
 ANTIPHONAL: V 5. R 5. S 5.  
 8 STENTORPHONE 73  
 GROSSFLOETE 73  
 4 PRINCIPAL 73  
 8 TUBA MIRABILIS 73  
 FRENCH HORN 73  
 Tremulant  
 ECHO: V 4. R 5. S 5.  
 8 COR DE NUIT 73  
 VOX ANGELICA 2r 146  
 4 FERNFLOETE 73  
 8 VOX HUMANA 73  
 CHIMES 25  
 Tremulant  
 30 Couplers  
 24 Combons  
 Crescendos 4: S. C. A-E. Reg.



POUGHKEEPSIE, N. Y.

VASSAR COLLEGE  
*W. W. Kimball Co.*  
 Organist, E. Harold Geer  
 V 65. R 76. S 87. B 16. P 4939.  
 PEDAL: V 6. R 9. S 23.  
 EXPRESSIVE

32 Bourdon  
 16 DIAPASON 32w  
 Diapason (G)  
 BOURDON 68w32'  
 Gedeckt (S)  
 CONTRABASS 44w  
 Gemshorn (C)  
 10 2/3 Bourdon  
 8 OCTAVE 44m  
 Bourdon  
 Gedeckt (S)  
 Contrabass  
 Gemshorn  
 4 Octave  
 Bourdon  
 Gedeckt (S)  
 IV MIXTURE 128m  
 12-17-19-22  
 16 TROMBONE 56r  
 Waldhorn (S)  
 8 Trombone  
 Waldhorn (S)  
 4 Trombone  
 8 Chimes (L)  
 GREAT: V 13. R 17. S 13.  
 EXPRESSIVE  
 16 DIAPASON 61m  
 8 DIAPASON-1 61m  
 DIAPASON-2 61m  
 DOPPELFLOETE 61w  
 VIOLA 61m  
 4 OCTAVE 61m

FLUTE HARM. 61m  
 2 2/3 TWELFTH 61m  
 2 FIFTEENTH 61m  
 V MIXTURE 305m  
 15-17-19-21-22  
 8 TROMBA 61r  
 ORCH. OBOE 61r  
 4 CLARION 61r  
 Tremulant  
 SWELL: V 19. R 23. S 21.  
 16 GEDECKT 73w  
 8 DIAPASON 73m  
 CLARABELLA 73w  
 ROHRFLOETE 73m  
 QUINTADENA 73m  
 SALICIONAL 73m  
 S. CELESTE 73m  
 VIOLA D'AMORE 73m  
 V. D. CELESTE 73m  
 4 OCTAVE 73m  
 TRAVERSFOETE 73wm  
 SALICET 73m  
 2 PICCOLO 61m  
 V MIXTURE 305m  
 15-19-22-26-29  
 16 WALDHORN 73r  
 8 TRUMPET 73r  
 OBOE 73r  
 VOX HUMANA 73r  
 4 CLARION 73r  
 8 Celesta (C)  
 4 Celesta (C)  
 Tremulant Vox  
 Tremulant  
 CHOIR: V 14. R 14. S 16.  
 16 GEMSHORN 73m  
 8 DIAPASON 73m  
 CONCERT FLUTE 73w  
 SPITZFLOETE 73m  
 S. CELESTE 73m  
 DULCIANA 73m  
 D. CELESTE 73m  
 4 CHIMNEY FLUTE 73wm  
 DULCET 73m  
 2 2/3 NASARD 61m  
 2 FLAUTINO 61m  
 13/5 TIERCE 61m  
 11/7 SEPTIEME 61m  
 8 CLARINET 73r  
 Celesta  
 4 CELESTA 61mb  
 Tremulant  
 SOLO: V 6. R 6. S 7.  
 8 ORCH. FLUTE 73m  
 VIOLONCELLO 73m  
 V. CELESTE 73m  
 TUBA 73r  
 FRENCH HORN 73r  
 ENGLISH HORN 73r  
 CHIMES 25mt  
 Tremulant  
 ANTIPHONAL (Free):  
 V 7. R 7. S 7.  
 8 DIAPASON 73m  
 GEDECKT 73wm  
 MUTED VIOLE 73m  
 M. V. CELESTE 73m  
 4 GEMSHORN 73m  
 8 FLUGELHORN 73r  
 VOX HUMANA 73r  
 Tremulant

Tremulant Vox  
 Percussion: Deagan.  
 Couplers 42.

Division-Offs 2: Choir; Solo.  
 These operate to silence all stops and couplers drawn on or to these manuals so that the Antiphonal Organ may be coupled and played without interference or the necessity of changing the registration of these two divisions.

Combons 53, Capture System, and Double-Touch, second touch operating Pedal Combons in any way desirable, by an adjuster mechanism in a drawer under the stop-jambs. Manual Combons operated by thumb-pistons, Pedal Combons by toe-studs.

Piston Masters 5, operated by toe-studs, and also adjustable by aid of the adjuster mechanism in a drawer under the stop-jambs. By this means the organist may set these five Piston Masters so that each one of them will operate any non-conflicting group of Combons in the entire organ, thus gaining at one touch the operation of six individual Combons if desired. This would seem to be a new and quite economical adaptation of a highly useful console aid.

Crescendos 6: G. S. C. L. A. Reg. Universal Independent Crescendo-Order Adjuster—Kimball's special slide device pictured and described on page 271 of T.A.O. for May 1932.

Register Crescendo Variable Pedal, an automatic mechanism that provides a special Pedal Organ hook-up on the Register Crescendo, one in operation when the G-P coupler is on, another when only the S-P is on, and still another when no to-Pedal coupler is operating.

Onoroffs:  
 Harp dampers; Chime dampers;  
 Chimes soft.

Cancel 8: one for each division; one for all stops and couplers; and one canceling stops, couplers, full-organ piston, and Register Crescendo.

Reversibles 8: including — 16' manual stops and couplers; Pedal unison-off.

An automatic player is to be provided by which Prof. Geer may the more conveniently illustrate his course of music lectures. Not only will the complete Welte library be available but Prof. Geer will be able to make his own recordings. This player is said to be unique in that it not only plays the full and complete compass of all manuals and pedal but is equipped also with a device by which the roll can be conveniently stopped, or returned to an



earlier point, and the playing resumed with an exact pick-up of the registration and expression control that should be in force at the point of re-entry.

The Antiphonal Organ is a free division, not ancillary in the accepted definition of that word, for it is playable from only two manuals; nor is it duplexed, as there is but one set of stop-knobs. By means of the simple but none the less ingenious Division-Offs the organist may by the touch of a tablet (or piston?) silence his entire Choir manual without moving any stops or couplers, so that by then adding the A-C coupler, the Antiphonal Organ alone will be heard from the Choir manual. Taking off the A-C coupler and reversing the Choir Division-Off automatically restores the Choir manual in the active command of the stops and couplers drawn to it.

Though the Vassar organ has now been in use for some few months it has yet to be completed by the addition of the Antiphonal Organ, the automatic player, and various of the registers listed herewith. However this is a matter not of the art of organ design but the art of financing, for the additions depend merely on a future appropriation.



RUMSON, N. J.  
ST. GEORGE'S BY THE RIVER  
Hillgreen, Lane & Co.  
Specifications and finishing by Gustav F. Dohring, Eastern Representative of the builders.  
Dedicated in recital by Dr. T. Tertius Noble, April 7, 1932.  
V 24. R 24. S 50. B 22. P 1735.  
PEDAL: V 1. R 1. S 10.

32 Resultant  
16 Flute Major (G)  
BOURDON 32w  
Dolce (C)  
8 Flute Major (G)  
Viola (C)  
Dolce (C)  
4 Flute Minor (G)  
16 Tuba (G)  
8 Tuba (G)  
GREAT: V 7. R 7. S 13.  
EXPRESSIVE  
16 FLUTE MIN. 97ow  
8 DIAPASON MAJ. 61m  
DIAPASON MIN. 61m  
FLUTE MAJ. 85ow  
CLARABELLA 61ow  
Viola (C)  
DULCIANA 61m  
4 Flute Minor  
2 Flute Minor  
III Dolce (C)  
12-15-17  
16 Tuba  
8 TUBA 97r16'

4 Tuba  
Tremulant  
SWELL: V 11. R 11. S 13.  
16 BOURDON 73sw  
8 DIAPASON 73m  
STOPPED FLUTE 73w  
VIOLE D'ORCH. 73m  
VIOLE CELESTE 73m  
DOLCE 73m  
UNDA MARIS 73m  
4 ROHRFLOETE 73sm  
SALICET 73om  
8 TRUMPET 73r  
VOX HUMANA 61r  
Harp (C)  
4 Harp (C)  
Tremulant  
CHOIR: V 5. R 5. S 14.  
16 DOLCE 97wm  
8 DIAPASON 73m  
Flute Minor (G)  
VIOLA 73m  
Dolce  
DOLCE CELESTE 73m  
4 Flute Minor (G)  
Viola  
Dolce  
2 2/3 Flute Minor (G)  
2 Dolce  
8 CLARINET 73r  
(Schalmei)  
HARP 49  
4 Harp  
Tremulant  
24 Couplers.  
30 Combons.

CONTENT  
V—VOICE: An entity of tone under one indivisible control, one or more ranks of pipes.  
R—RANK: A set of pipes.  
S—STOP: Console mechanism controlling Voices, Borrows, extensions, duplexings, etc.  
B—BORROW: A second use of any Rank of pipes, whether by extension, duplexing, or unification.  
P—PIPE: Pipe-work only, Percussion not included.

DIVISIONS  
A—Accompaniment  
B—Bombarde  
C—Choir  
E—Echo  
F—Fanfare  
G—Great  
H—Harmonic  
I—Celestial  
L—Solo  
N—String  
O—Orchestral  
P—Pedal  
R—Gregorian  
S—Swell  
T—Trombone  
U—Unit Augmentation  
fr—free reed  
h—harmonic  
hw—high wind  
lw—low wind  
m—metal  
om—open metal  
ow—open wood  
r—reeds  
rs—repeat stroke  
2r—two rank, etc.  
s—sharp  
sb—stopped bass  
sm—stopped metal  
ss—single stroke  
sw—stopped wood  
t—tin  
tc—tenor C  
th—triple harm.  
uex—unexpressive  
v—very  
w—wood  
wm—wood and metal  
wr—wood reed  
"—wind pressure  
'—pitch of lowest pipe in the rank

SCALE EXAMPLES  
40x40—Dimension of wood pipe.  
14"—Diameter of metal pipe.  
41—Scale number.  
42b—Based on No. 42 Scale.  
46-42—Scale 46 at bass end, flared back to Scale 42 at treble end.  
2/3c—Coned to lose 2/3rd of diameter.  
2/9f—Flattening 2/9th of circumference.  
The relative dynamic strengths are indicated by the usual series ppp to fff.

Crescendos 3: G-C-P. S. Reg.  
Cancels 3: All Couplers; Great Couplers; Full Organ.  
Percussion: Deagan.

There are provisions in console and chest for six more registers, two in each manual.

The synthetic Schalmei is produced by taking the fundamental from the Choir Viola and the twelfth from the Great Flute Major.



—UNIV. OF MINNESOTA—  
The Aeolian-Skinner Organ Co. has contracted with the University of Minnesota for a Skinner organ of 113 stops which is to rank as one of the great instruments of the world. Except for Harp and Chimes borrows the manuals are straight. The Pedal Organ of 28 stops includes four 32's, twelve 16's, a 5r Mixture, etc.

The Great is a splendid section of 23 stops, with two Mixtures, 4r and 7r, and independent Quint, Tenth, and Twelfth invaluable for coloring purposes.

The Swell has three 16's (Bourdon, Gemshorn, Posaune), two 5r Mixtures, an independent Twelfth, four 8' reeds, etc.; 26 stops.

The Choir Organ's 16' is a Viole, and among its 20 stops are a 3r Mixture end independent Nasard, Tierce, Larigot. There are three 8' reeds and a Fagotto.

The Solo's 16 stops include two 16's (Gamba and Corno di Bassetto), 3r Mixture, 2r 8' Aethereal Celeste, etc.

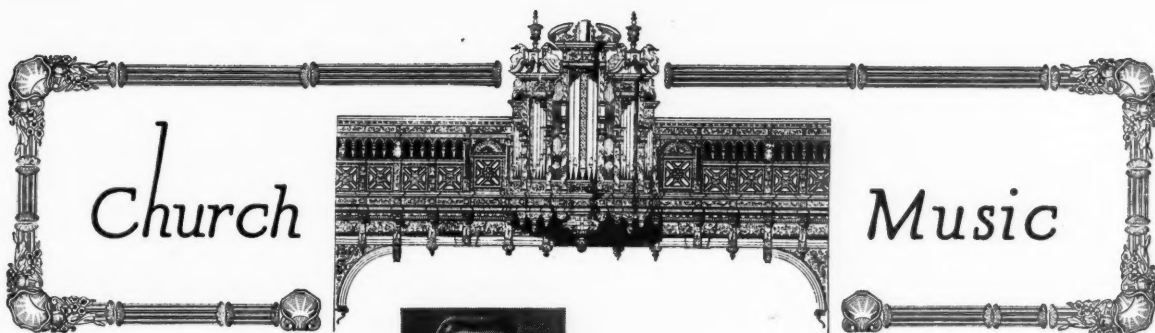
The expressive registers of the Great are independently enclosed. There are to be 28 couplers and 54 combons. The supplementary accessories are reduced to the minimum.

The stoplist is the result of the deliberations of a committee of four: Dr. Wm. H. Barnes, George H. Fairclough, Donald Harrison, and Rupert Sircom. We hope to be able to say something next month about the processes of selection and elimination by which these four arrived at their conclusions.

—MR. LANE ILL—

Charles Alva Lane of Hillgreen, Lane & Co., was taken ill while on a southern trip and sent to the Garfield Hospital, Washington, D. C. His junior partner, Mr. Robert L. Hillgreen, went to Washington immediately and reports that Mr. Lane is much improved and it is hoped that he can be taken to his home in Alliance, Ohio, in the very near future. Mr. Lane has the best wishes of innumerable friends.





## Mr. Dunham's Comments

### —THE REAL THING—

**M**ANY YEARS ago the world was amazed by an invention by means of which sounds could be recorded and reproduced. The phonograph was indeed a valuable contribution to society, but it has never done what was predicted for it, namely, displace personal musical efforts.

We have just passed through a similar experience with the radio. Improvements have come in such rapid succession that a set becomes antiquated almost overnight. Again have we heard prophecies of the passing of concert performers and performances. For some little time these were seriously handicapped by the little mechanism in the home.

Today, despite business conditions which would seem to bring musical developments to a temporary standstill, there seem to be signs of a return of interest in what we may term "actual" music. I have been expecting this to happen even sooner.

The radio has proved to be a valuable educational means for our art. Despite the vast amount of vulgar and inexcusable trash, musical and otherwise, an occasional good program is relished and welcomed by most of us. That it sounds like the real thing, few can be foolish enough to insist. There is some resemblance, to be sure, enough to identify tonal qualities rather accurately. But, like the telephone and the phonograph, it must remain but a rather good resemblance.

Perhaps many of my readers are still as ardent listeners as ever. Most of my friends seem to be using their radios but seldom. One of our professors laughingly described his as "The best radio in town—it is silent most of the time." Most of my friends are doing the same thing—tuning in only rarely for some special program. I



Under the  
Editorship of

Rowland W.  
Dunham

am wondering how long the advertising value will justify the tremendous sums spent for some of the awful things that are put on the air. Presumably there must be millions of people who still enjoy the rapid outpourings of mediocre entertainers.

Reports show that many communities that had discontinued artist concerts have revived the plan. Our little city of Boulder will present a series next season. The reason is not hard to find. People who formerly attended concerts have become disillusioned. Many who never heard a great artist have found an interest and desire to do so.

I have listened carefully to much excellent music over the radio. It is always disappointing. The bite of the bow on the strings of the violin, the peculiar nasality of the oboe, the fiery blare of the trumpet—all are missing. Human warmth in voices does not come through. The emotional thrill of fine music is notable for its absence. I am glad to hear the Philharmonic because I cannot be in the auditorium. It is a substitute which I accept on such occasions. A good phonograph does exactly the same thing with the advantage of permitting a repetition if I so desire.

It is not my purpose to discount or belittle the good which the radio has done. I believe it has made thousands of music lovers in America. But I am delighted to discover that many of these new converts are becoming restive under the limitations of reproduced music and are demanding the return of reality in their tonal adventures.

## The Westminster Plan

An Organist Discusses Dr. Williamson's Policies and Achievements As They Affect the Welfare of the Church Organist

By LOUISE CAROL TITCOMB, F.A.G.O.

**P**ROBABLY one of the most talked of institutions today by members of the organ fraternity is the Westminster Choir School.

The fact that many organists either laud, doubt, or fear it, shows that its influence is being felt far and wide.

Westminster Choir School is only seven years old. The readers of T. A.O. probably know that its founding at Westminster Presbyterian Church in Dayton, Ohio, was the realization of a dream which Dr. John Finley Williamson had long had of furthering the place of music in the church. He holds that we are all always looking for some means

of self-expression, and if the members of a congregation have a chance to satisfy that desire they will give more to, and receive vastly more from the church service and life in general.

The reason the Choir School has grown and developed as it has is because Dr. Williamson's theory has proved correct and also because he himself is a man of broad enough vision to be continually growing and changing and is not satisfied to continue doing things as he did them ten, five, or even two years ago. He is an idealist, yes; but combined with that he is perhaps one of the greatest practical psychologists in the country. He is as keen in his

observation and analysis of people and conditions as he is sensitive to the finest shades of nuance and tonal effects in the singing of his famous Westminster Choir.

The spirit of the School impresses one at once. In a brief article, Paul Hutchinson, Editor of the *Christian Century*, says of the course that he was "greatly impressed with its practicability and inclusiveness and even more with the caliber of the faculty and students who were engaged in it. To me, they seemed to be making their hours together a common joyful adventure." This is indeed true. Every effort is put forth to make the training in the School not a preparation for life, but life itself. From the beginning of the freshman year the young students are given responsibilities of one sort or another and the way they meet these responsibilities, as much as their progress in their studies, determines how soon they will be placed in churches as ministers of music, and whether they will eventually be recommended for really good positions or remain forever in third or fourth rate ones.

Each year since its foundation has seen practically a doubling in the size of the entering class. At first a three-year course leading to a diploma was offered, but since the School moved to Ithaca in 1929 and became affiliated with Ithaca College a regular four-year course leading to Mus.Bac. degree has been offered.

The curriculum is as thorough and comprehensive as almost any music course. All branches of theoretical music are required. Courses in public speaking, educational dramatics, hymnology, the principles of educational psychology as applied to religious education replace certain academic subjects that will be of comparatively little value to the minister of music. Of course English, foreign languages, and sociology are among the cultural subjects offered. All students are required to study voice, vocal methods and conducting, and either piano or organ. They may major in either voice or organ, and while the organ department under Mr. David Hugh Jones may not be so well known it is outstanding. Each Wednesday evening during the entire school year some student gives a recital; the caliber of the playing and the selections performed are truly exceptional. The students have a definite goal and a real incentive and many second-year organ students are giving recitals that put some of our professionals to shame. It appears to be a case of good teaching combined with the talent

and sincerity of purpose found in a carefully selected student body.

One outstanding feature of the School is the fact that the student is always treated as an individual and not as one of a mass. The development of personality is paramount. To be sure, most small colleges will say they are trying to do that very thing, but how many of them succeed? I, personally, hope that the School may never be allowed to grow so large that individual development is lost sight of. Dr. Williamson has a theory that unless a person is perfectly coordinated in everything he does, tension is sure to develop, and eventually poor health and dissatisfaction, and the person who should be a leader and an inspiration to those under him gradually gets to the point where his work becomes an arduous task rather than a joy. He also finds that few people who have reached the adult age are entirely normal physically and one of the first considerations is that of physical development. In fact he once said that unless a person can master his body it is improbable that he can be master of his mind or even of his soul.

Partly because of its smallness and partly because most of the faculty have been trained by Dr. Williamson himself, all the teaching is so coordinated that there is no working at cross purposes. The same general principles, physically speaking, are used in conducting, voice, piano and, to a certain extent, organ. From an emotional standpoint the same principles are made use of in conducting, voice, public speaking, dramatics, composition, etc. Dr. Williamson himself supervises the individual vocal work of the entire student body, although his assistants do most of the teaching. The one great aim in singing, whether individually or in chorus, is to say something, to be a real artist rather than a producer of pleasing vocal sounds.

The School catalog contains few well-known names. They are almost all young men and women. Who knows but that ten years from now many of them may be nationally known? Dr. Williamson has been wise in selecting a faculty who are in sympathy with the work and are, in most cases, exceptionally qualified for their positions. Mrs. Williamson, to whom no small measure of the school's success is due, holds her position not because she is the director's wife but because she is capable of filling it as few people could.

Many of the students are very young, but there is a larger per-

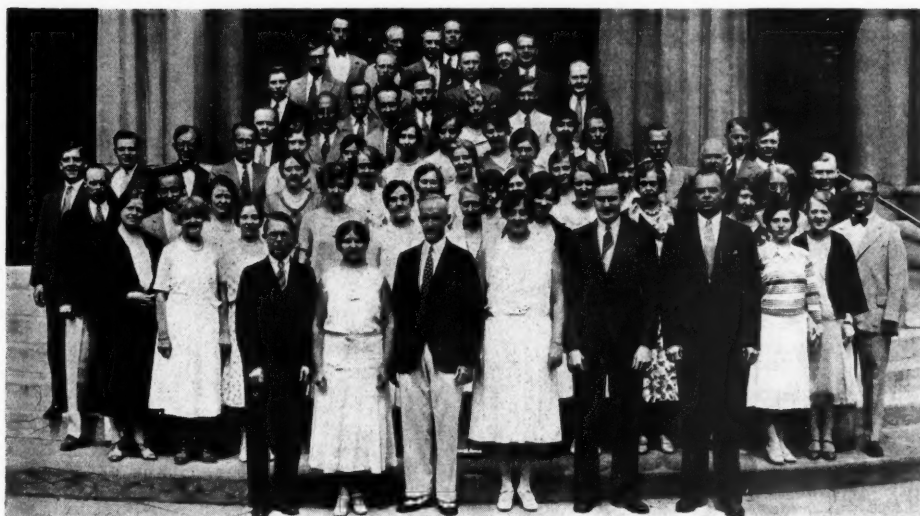
centage of older students (several married men and women with families) than is found in most schools. More and more it seems that mature musicians are finding here what they have long been seeking. For that reason Dr. Williamson is able to supply important churches with organists who are capable of measuring up to the demands made upon them, for at last we as organists realize what Dr. Williamson has to offer us.

Many churches are realizing more than ever the practical values of an organist who is expertly equipped to organize and train chorus choirs. According to the Westminster plan, choirs of all ages are formed, beginning with the junior choir, or sometimes even a Tiny Tots' Choir, and providing separate organizations for those of junior-high age, highschool age, and finally, the selected adult choir. Where there is sufficient demand a choral union, composed of adults whose voices and other qualifications do not entitle them to places in the regular adult choir, is formed, thereby giving every man, woman and child in the congregation a chance for self-expression through vocal music. One can readily imagine there is a musical future for the communities where this plan is being practised. Music appreciation by the masses is greatly stimulated.

All choirs all over the country which are trained by Westminster graduates are affiliated with the School and besides the annual Talbott festival in June and the fall convocation. There are sectional festivals—a wonderful source of inspiration to carry through the year.

Dr. Williamson is broadminded enough to realize that similar good may be accomplished by people who have no connection with his school, but those who have taken his course feel that he has something of incalculable value to offer organists who come to him for training.

Dr. Williamson believes that good vocal musicianship can be more readily established when no instrument is used as a crutch or to cover defects in the singing. Westminster Choir, which comprises about one-third of the student body at the present time, sings all a-cappella works on its tours. A goodly percentage of the numbers sung by the Westminster Chapel at its Sunday services are also unaccompanied. "The Messiah," Bach's "B-minor Mass" and "St. Matthew Passion" are given annually, with accompaniment of organ and orchestra. Lesser accompanied works, including simple anthems which the students



WESTMINSTER CHOIR SCHOOL'S SUMMER CLASS

That the organ profession is aware of the growing need for a firmer mastery of vocal material in the performance of its church duties is evidenced by the number of professional organists who took advantage of last summer to study Dr. Williamson's methods intensively in the summer classes. Of the fifty-six students enrolled, thirty-five were established organists, some of them on the faculties of universities and conservatories, some with names known throughout the country. This group is represented by the above photograph taken during the summer session last season.

will be able to use with newly organized choirs, are also learned and sung in church.

Except for special occasions, paid soloists are usually done away with when the Westminster plan is adopted. In the first place very few professional soloists feel that they wish to sit through a rehearsal while the "untrained" members of the choir are drilled in fundamentals, and if the soloists do not sing with the group enough and will not make sufficient effort to subordinate themselves there will never be the blending necessary for really fine choir work, especially in a-cappella singing. Good chorus singing has often been spoiled by the very people who, because of their training and experience, should have been the greatest help.

Those who have sung under Dr. Williamson and under the various other members of the faculty all use the same general technic and are fundamentally in accord, yet each one retains his own individuality and injects his own personality into the interpretation, thereby producing a different effect not only upon the singers but on the listeners as well. The adoption of certain fundamentals is required before Dr. Williamson will recommend a student or graduate to any position. Churches come to him to get in a lesser degree the things which he himself does. If he recommends a director who cannot do these things the result will probably be disastrous to the direc-

tor. Since all graduates at the present time are assured positions he must be sure that when a person receives his degree he will be able to measure up to expectations.

As has been stated before in this and other magazines, a new day seems to be dawning over the field of church music. Just because an organist has been faithful for many years and, in his halcyon days, studied with professor so and so, and has given recitals at such and such an exposition or convention, are not enough to make his position secure forever. Everyone will admit that the average organist is a far better musician than the average singer.

Today much more than good general musicianship is necessary if the organist is to be a successful choral conductor. A thorough knowledge of vocal technic in all its phases is essential and also a command of the best and most economical means of getting the desired result from the singers. Besides that the art of handling people both individually and in groups is of utmost importance. These things are taught at Westminster Choir School more successfully than at any place I know and it behooves those among us who cannot meet these requirements to get busy somewhere and somehow and learn to do these things before we are displaced in the inevitable march of progress in church music in America. Choir training will not pass into the hands

of vocalists unless we organists sit back and allow it to happen. Some of the men and women Westminster is turning out are good singers only, but many are good organists and also fairly good singers as well.

Being an organist myself I still have the feeling that I wish to be both director and organist unless I have the opportunity to work with a director who is so outstanding that I have everything to gain and nothing to lose from such an arrangement. On the other hand, many of our old-style choir-lofts and chancels are so constructed that it is difficult for the organist to furnish really fine choir work. One solution would be for the organists to do most of the solo playing themselves and use a student assistant as accompanist. The whole thing is a big problem, but not a hopeless one, and is a challenge to thinking organists.

#### ADDENDA

The newest development of the School is that next season it will move to Princeton, N. J., and enjoy academic reciprocity with Princeton Theological Seminary, using the new Chapel for its special services and festivals. The move has been determined upon because of the unusual cultural and educational advantages offered by proximity to Princeton University.

Westminster Choir School will continue to function as a separate academic unit, without academic or financial connection with either



Princeton University or Seminary, though a degree of cooperation will be maintained to enable students of the School to take advantage of these other institutions.

The parish building of the First Presbyterian Church of Princeton will be used for classes and the auditorium for daily services, musicales, and recitals. Until a permanent residence unit can be arranged dormitory quarters will be arranged in the town. Westminster had a faculty of 15 and student body of 125 last season. The course will be four years in music and religion, leading to the Mus.Bac. degree.

Annual presentations at Princeton will include the Talbott Festival, Handel's "Messiah," and Bach's "St. Matthew" and "B-minor Mass." The vicinity of Ithaca has about sixty churches whose music is directed by students of the School, and a similar plan is to be developed at Princeton.

Dr. Williamson is a man of magnetic personality, a hard task-master both for his students and for himself. He began his career in church music many years ago and forged ahead because he was willing to work, had a new idea of his own, and the ability to stick to one method till he got what he wanted.

Years ago, centuries ago, church music was almost an amateur proposition, with few specialists. In recent times the organ became a vastly improved instrument of music, and with it organ playing made equally astounding strides. Church music entered a cloudy period where simple organ playing dominated too much, because of its greatly improved quality.

Then a few musicians began to take more thought of the choral end of the service, and among these Dr. Williamson soon came to the front because of his ability to take untrained material and get results. Being a hard task-master he was able to make others follow his example, use his method, and also get results. The need for improvement in choir work was so much greater than in organ playing that Dr. Williamson interested himself exclusively in that phase of church music. For the most part the organ profession stood on the side-lines—and permitted singers to enter a field that can best be served by competent organist-choirmasters.

After many seasons of actual proof, Dr. Williamson has at last seen the tide turn, and last year his classes had many organists enrolled. We could name among them some half-dozen organists known all over



"THE RIGHT KIND OF A SETTING"

Nevil Memorial Church of St. George, Oakmont, Philadelphia, Pa., is "crowded at each and every service—to the extent of having to use chairs in the aisles. Give the right kind of a setting and the people will flock to it—isn't it so?" Mr. Merton Frye is organist, playing a 3-41 Austin and directing a boychoir. We regret that in a moment of editorial weakness we printed the stoplist before the instrument was installed and cannot have it now to make this article the more complete. However, the finest photograph of all is also missing from the present issue and will be found as our Front Cover next month. See in this issue pages 331 and 340.

America, but we shall refrain. We believe the organ profession a generation hence will be prosperous in exact proportion to its ability to get what Dr. Williamson has, or get its equivalent elsewhere, and there are nowadays other institutions equally vigorous in their development of expert church music.

Bringing Westminster Choir School into a more densely populated territory and a more central location is a step in the right direction; it means opportunity for a great many more organists.

The whole world of the organ is making most encouraging progress.

—T.S.B.

#### NEVIL MEMORIAL

##### AN ARCHITECTURAL GEM PROPHETIC OF THINGS TO COME

Seeing is believing. Through the artistic eye of William M. Rittase, photographer, we get a little of the serene beauty that has been built into Nevil Memorial Church of St. George at Oakmont, a suburb of Philadelphia. Two photos are presented herewith by courtesy of the builders of the organ, the Austin Organ Co., and a third will grace the cover of our July issue.

Nevil Memorial was conceived and built as an ideal. No congregation was involved to act as a deterrent committee and mar the ar-



tistic unity of the architect's creation. No fund-raising campaign could act as a short-stop. Even the death of the donor had no effect.

The world is hungry for the glorious peace that comes in the contemplation of the beautiful. George Washington Nevil, still in the prime of life, conceived the thought of erecting a truly beautiful church, set in the middle of a vast, open plot. He consulted his friend, A. Raymond Raff, a builder, and laid his ideals before him. The firm of Frank R. Watson, Edkins & Thompson, architects, was engaged—a fortunate selection.

Mr. Watson is an amateur organist, a lover of the organ. He has an organ in his own home and there is no player attached to it; he has at times acted as substitute organist on rare occasions to accommodate personal friends. Mr. Watson and his firm have produced other notable church edifices.

The architects planned an ideal structure and it was developed in consultation with the builder and with Mr. Nevil. For reasons known only to himself Mr. Nevil though in the best of health made provision to insure the completion of the Memorial in a way that death could not stop. Unfortunately death did come and Mr. Nevil never saw the structure his generosity had made possible. The church was consecrated April 4, 1932.

What a relief to forget the turmoil and doubts of short-visioned minds today and contemplate for a moment the embodiment of beauty and religious idealism as here typified.

In spite of the best efforts of their builders many fine organs fall short of their purpose because a short-sighted architect has used acoustical deadening materials when what he needed to use was greater architectural skill and knowledge. Mr. Watson, to whom goes the credit, listened attentively to the arguments of Herbert Brown, representing the builders of the organ, and "not an ounce of 'acoustic material' is to be found in the building anywhere. The result is that perfect acoustics have been achieved both for the organ and for the speaking voice. The tones are heard in all their beauty, whether of full organ or of speaking voice, clear, distinct, and with that warmth so essential to pleasurable listening."

Many recent buildings have been ruined for the purposes for which they were built—namely, to hear the speaking voice and music—by the use of various types of acoustical

materials recommended by so-called acoustical experts. Nevil Memorial at Oakmont is a delightful exception to which troubled organists and organ builders may well turn for proof of their contentions.

By virtue of the generosity of the ward and beneficiary of Mr. Nevil the Memorial Church he has made possible has been endowed with sufficient funds to make it serve the full purpose of the founder, and the property has become a part of the diocese of Philadelphia.

The organ, a 3-41 Austin, was presented on page 31 of T.A.O. for January. The manual divisions are straight, with borrowings only in the Pedal. It was originally listed as in Haverford, Pa., but the section has been officially designated now as Oakmont.

It is seldom that an expert in music can become enthusiastic over the acoustics of a modern structure. The tendency is only too often to resort to an over-use of deadening surface coverings to diminish the resonance and make the auditorium fit only for a minister's voice. "What is needed," as is proved in Nevil Memorial, "is to control by design and not to kill or absorb the tone." Mr. Watson's long experience and his understanding sympathy with things musical are to be credited with the complete success here achieved. Architects of his stamp are all too rare. He has "eliminated the cold deadness that prevails in many recent buildings and given distinctness and warmth to the tones."

"Here is one church where everything has been done in complete harmony, with but one desire predominating—to have it as fine as human hands could make it."

The organ is entirely expressive, with the pipe-work located on the left side of the chancel and the console on the right, in such a way as to give the organist complete command of both organ and choir. At present there is a boychoir directed by a guest organist, with permanent music arrangements not yet perfected.

While the destructive forces of mankind are so busy—and there are always the destroyers with us—the constructive elements are also at work, with finer vision than ever before, and with greater confidence. Nevil Memorial Church stands as a monument to such a confidence.



#### QUIVIRA CHOIR

A TOPEKA, KANSAS, ORGANIZATION  
OF WOMEN'S VOICES

This interesting choir of women's

voices includes many of the prominent singers of the city, and on occasion is assisted by some of the most able instrumentalists of Topeka, and others who possess dramatic ability. As practically all church choirs of the vicinity are represented in the membership, its influence is felt directly in the work of the churches.

It is a strictly musical organization, meeting only for rehearsals and for concerts. Membership dues are used exclusively for purchasing music and staging the programs. They now have an active membership of sixty-five. Under the leadership of Mrs. Howard S. Searle, director for the past three years, the choir has grown in number as well as in the quality of its offerings.

For the past twelve years the Quivira Choir—formerly known as the Women's Civic Chorus—has been giving a free concert, spring and fall, as a civic contribution to the musical life of the city; and they also participate freely in numerous civic activities throughout the year. Most of their programs are entirely musical, but in others dramatizations are included, to appeal to more than the music-loving groups. Programs are so planned that each presentation offers selections of higher musical quality than those of the preceding program, thus systematically aiding the growth of the city's music appreciation.

The fall program, given shortly before Christmas, was of outstanding merit and appropriate to the season, including ancient and modern carols. Dramatic interpretations consisting of tableaux of the Nativity, and life reproductions of "musical paintings" from the brushes of old masters, added interest and beauty.

The spring offering for 1932 will be an outdoor festival presenting an old-time English May-Day. Thirteenth Century songs will be used and the dramatic action of the old May-Day festivals will be reproduced with fidelity to historic detail.

For the coming fall presentation the Choir is already planning an evening of Russian music, portraying through music and dramatic interpretation the spirit of the Russia that has passed—the Russia of pre-Soviet days.

Research has also been begun for a later production of the life of Joan of Arc, with music from the French.

If more cities, particularly those not having metropolitan resources within easy reach, could boast of similar organizations, there would

be greater appreciation of the best in music.

The Quivira Choir takes its name from that given by the Spaniards to what is now this part of the United States.

—WARREN HACKETT GALBRAITH

## Choral Presentations

Points of Helpful Interest in the Preparation of Musicales

By LeROY V. BRANT

**I**N THIS DAY of machines and high blood pressure the leader of a municipal chorus has his hands full to interest people in his work. This is true of singers and of audiences alike. I believe to hold a standard of high idealism interests more singers of experience and balance than a presentation of trifling and catchy things of the moment.

As to audiences, that is another matter. At our last presentation of the "Messiah" we turned away a hundred or so for lack of even standing room, and I think five times out of seven we have done this. But audiences are hard to draw with the multi-colored attraction of the theatrical world, and one must use a certain amount of showmanship in his music if he is to succeed.

All of which brings us to Carl Busch and his remarkable cantata "The American Flag." First of all, let me say that "The American Flag" is one of the finest of contemporary pieces of chorale writing with which I am familiar. At first reading it appears to be of considerable difficulty—and at the first reading it is; but it sings, as we say; that is, it is vocal in conception, and except for a rather extreme range it goes easily once it "gets going." And beautiful—it is beautiful beyond description! It is a conception of real genius. It requires a very high tenor for solo and obbligato parts, the only voice except the chorus. It takes only about fifteen minutes to sing.

Our chorus had studied this with the idea of putting it on for Flag Day, June 14th. The reason Flag Day was chosen was that it would keep our singers in line right up to the last of the season. A letter was sent inviting patriotic organizations to participate, a committee was appointed (a hand-picked committee) by the city manager, with the American Legion Commander at its head; a parade was organized, the feature of which was flags; a United States Senator was secured to deliver a patriotic address (but because it was thought better to be safe than sorry

the music preceded the address) and a successful evening was had with the chorale society as one of the features. Of course, attention was divided between the music and the speaker, but it was thought good policy to make such a gesture. The affair was successful, with the result that it will be increasingly easy to secure municipal support for other musicales.



## Service Selections

PROGRAMS from the same organist will not be used in consecutive issues—for sake of variety.

Obvious abbreviations: alto, bass, chorus, duet, harp, junior choir, men's voices, offertorio (off.), organ, piano, quartet, response, soprano, tenor, unaccompanied, violin, women's voices; 3-p, 4-p, 5-p, 3-part writing, etc.; hyphenating denotes duet.

\*Denotes churches whose ministers not only preach the Golden Rule but practise it in giving their organists the courtesy of credit by printing the organist's name along with their own on the calendar.

The Editors assume no responsibility for the spelling of unusual names.

DR. CLARENCE DICKINSON

\*BRICK PRESB., NEW YORK

\*Elgar, Sursum Corda  
Glory be to God, Sanford  
My blood so red, Davies  
Bossi, Alleluia  
\*Saint-Saens, Adagio  
Day fades into night, Tooke  
O Lamb of God, Sanford  
Lord is my Shepherd, L. M. Isaacs  
Day is gently sinking, Gilchrist  
Hubay, Traumerei  
\*Sibelius, Spring Song  
Thee holy Father we adore, Curry  
Ancient spiritual folksong, Nagler  
Muffat, Toccata  
\*Williams, Welsh Prelude  
It is a joy to give thanks, Shaw  
He shall have dominion, Dickinson  
O Jesus Savior, Light, Franck  
My blood so red, Davies  
Wolstenholme, Andantino

\*Marks the beginning of two pair of services, the shorter in the morning, the longer at 4:00.

EDWARD C. DOUGLAS

FIRST PRESB., BIRMINGHAM, MICH.

American Praise Service

Bairstow, Evening Song  
Steal away to Jesus, Spiritual  
O Sing unto the Lord, Douglas  
All Thy works shall praise, Rogers  
America the Beautiful, Ward  
Sing Alleluia forth, Buck  
Borowski, Son. 3: Allegro

Mr. Bairstow's nationality was not changed by error of Mr. Douglas.

JOHN H. DUDDY

\*HOLY CROSS M. E., READING, PA.

A Prayer, Engelman  
Seek ye the Lord, Rogers  
Thine O Lord, Galbraith  
List to the Lark, Dickinson  
Soft as fades the sunset, Heaton  
How beautiful upon, Spinney  
Now the day is over, Heaton

EMORY L. GALLUP

FOUNTAIN ST. BAP., GRAND RAPIDS

\*Yon, Son. Crom.: Adagio Triste  
q. Turn Thy face, Sullivan  
s-t-b. O Jesus Savior, Franck  
a. He was despised, Handel  
Bach, O Sacred Head  
\*Grieg, In the Morning  
Into the woods, Noble  
Cherubim Song, Tschaikowsky  
off. Hollins, Spring Song  
\*Bairstow, Evening Song  
q. More love to Thee, Widor  
off. Batiste, Communion G  
\*Marks beginning of two morning and one popular evening service; chorus of 45.

WM. A. GOLDSWORTHY

ST. MARK'S, NEW YORK

To whom will ye liken, Parker  
He shall defend, Martin  
Ballad of Holy Theodore,  
Goldsworthy  
Heavens are declaring, Beethoven

DR. RAY HASTINGS

\*TEMPLE BAPTIST, LOS ANGELES

Mellow Eve, Holden  
Behold I stand, Bach  
Hallelujah Chorus, Handel  
Guard us through the night, Bohm  
God so loved the world, Shackley  
Heavens are declaring, Beethoven

A Morning Service

Wyckoff, The Quest  
Mailly, Invocation  
s. Blessed are the poor, Ward-Stevens  
r. Come Gracious Spirit, Mendelssohn  
j. Savior hear us, Brahms  
I Will Praise Thee, Bennett  
Liszt, Consolation No. 1

DR. FRANCIS HEMINGTON

\*PILGRIM CONG., OAK PARK, ILL.

A Complete Service

Pastoral Prayer  
Response, Hear us Lord, Gounod  
Scripture  
Lord's Prayer. Gloria.  
Consider and Hear, Pfeuger  
Doxology. Call to Worship.  
Wheeldon, Minster Bells  
Soft Floating, Root  
Announcements.  
Off., The Savior King, Maunder  
Hymn. Sermon. Hymn. Benediction.  
Parker, Finale Ef

EDWARD G. MEAD  
CONSTITUTION HALL, WASHINGTON  
*D.A.R. Memorial Service*

Foote, Pastorale  
Rogers, Intermezzo  
Russell, Bells of St. Anne  
James, Meditation Ste. Clotilde  
s. There is no Death, O'Hara  
s. O Dry those Tears, del Riego  
HAROLD VINCENT MILLIGAN

\*RIVERSIDE CHURCH, NEW YORK  
\*Bossi, Idylle; Musette; Chorale;  
Aspiration.

Methinks I Hear, Crotch  
Bow down Thine ear, Holst  
\*Karg-Elert, Pastel  
Praise of God, Beethoven  
Benedictus Es, Beach  
Canticle of Sun, Beach  
r. With prayer and supplication,  
Beach

\*West, Passacaglia  
Coleridge-Taylor, Melody  
Willan, Plainsong Prelude  
Praise, Rowley  
How lovely is Thy dwelling, Brahms  
\*t. Mendelssohn, Andante Tranquillo

Behold God the Lord, Mendelssohn  
Henceforth when ye hear, Mendelssohn  
t. Mendelssohn, Andante Espressivo  
Hear my prayer, Mendelssohn

\*Marks the beginning of two pair  
of morning and evening services.  
MAX GARVER MIRANDA

\*FIRST CONG., OAK PARK, ILL.  
*An Evening Musicale*  
Bach, In Dulci Jubilo  
Bach, The day so Full  
Bach, Toccata and Fugue Dm  
Domine Salvam Fac, Gounod  
Alla Trinita Beata, trad.  
Gloria Patri, Palestrina  
Holly and Ivy, arr. Whitehead  
Masters in, this hall, Whitehead  
Alleulia Christ is Risen, Kopolyoff  
Light Celestial, Tchaikowsky  
Lord have mercy, Lvovsky  
off. McAmis, Dreams  
Cum Sancto Spiritu, Bach  
Debussy, In a Boat  
Nevin, Flower that Once has Blown  
Bornschein, French Clock  
Dubois, Let there be Light  
Listen to the Lambs, Dett  
Create in me O God, Brahms  
O Watchers of the Stars, Cain  
Stoughton, Dominus Vobiscum  
Mr. Garver presented the above  
musicale with the Beloit College  
choir, Mrs. Garver directing.

CARL F. MUELLER  
\*CENTRAL PRESB., MONTCLAIR, N. J.  
*A Complete Service*  
Silent Prayer  
Faure, The Palms  
Processional of Choirs  
Call to Worship. Invoc. Lord's  
Prayer.  
Doxology.

Jerusalem, Gounod, Comb., Choirs  
Responsive Reading. Hymn. Prayer.  
Knight of Bethlehem, Coates  
Hymn  
Off., Mailly, Paques Fleures  
Response. Hymn. Sermon. Prayer.  
Benediction. Response.  
Wachs, Hosannah

CHARLES A. REBSTOCK  
CHURCH OF COVENANT, CLEVELAND  
*A Complete Service*

Franck, Grande Piece Sym.  
Cloister Prayer. Choral Amen.  
Hymn.  
Call to Worship. Prayer of Confession.  
Assurance of Pardon. Lord's  
Prayer.  
Psalter. Gloria.  
Blessed Jesu, Dvorak  
Scripture. Prayer. Response.  
Off., Savior of the World, Moore  
Doxology. Prayer of Consecration.  
Choral Amen. Hymn. Supplication.  
Sermon. Prayer. Choral Amen.  
Benediction. Dresden Amen. Hymn.  
Cloister Prayer. Choral Amen.  
Jongen, Marche Religieuse

HERBERT S. SAMMOND  
\*MIDDLE COLLEGIATE, NEW YORK  
Prepare ye the way, Garrett  
O Come Emmanuel, Warren  
Springs in the Desert, Jennings  
God is our Refuge, McCollin  
Hark my Soul, Shelley  
Immortal God only wise, Thiman

EVERETT TUTCHINGS  
TOWN HALL, NEW YORK  
*Literary Vespers*

\*Schminke, Marche Russe  
Coerne, By Still Waters  
Jenkins, Dawn  
Saint-Saens, Swan  
\*Torjussen, Rising Sun  
Faulkes, Ein Feste Burg  
Rheinberger, Son. 12: Pastorale  
MacDowell, Sweet Lavender  
Godard, Berceuse  
Demarest, Thanksgiving  
\*Voris, Praeludium  
Diton, Swing Low  
Shure, Wings of Light  
Lemare, Andantino  
Kinder, Jubilate Amen

\*Marks the beginning of each of  
three complete programs; in each  
case the last number was the post-  
lude and the next before it the offer-  
toire. These programs were given  
in connection with the seventh sea-  
son of Edgar White Burrill's Liter-

ary Vespers which aim to "provide  
a twilight hour of inspiration with  
the best books, plays, poems, music,  
and art." This is but one of the  
many highly original and unusual  
things going on in New York City  
through the course of years.

Following is a list of anthems  
used by Mr. Tutchings as organist  
of—

FIRST PRESBYTERIAN, YONKERS  
Souls of Righteous, Foster  
O Lord Most Holy, Franck  
Welcome dear Redeemer, Franck  
To Whom then will ye, Parker  
Now Once Again, Fletcher  
Now burn the Stars, Lockwood  
Lord is my Light, Parker  
Even Me, Warren  
My soul shall be joyful, Federlein  
Prayer Perfect, Speaks

DR. DAVID McK. WILLIAMS  
ST. BARTHOLOMEW'S, NEW YORK  
All people that on earth, Bach  
Beloved let us love, Brewer  
Seek ye the Lord, Roberts  
All creatures of our God, Chapman  
The night is come, Besley  
O for a closer walk, Foster  
Heavenly Father, Hummell  
O Lord most holy, Franck  
To my humble supplication, Holst  
How lovely is Thy dwelling, Brahms  
When the Lord turned again, Fan-  
ing  
Canticle of the Sun, Beach  
Thou knowest Lord, Beach  
Lord let Thy spirit, Webbe  
God is my Shepherd, Dvorak  
O Savior of the world, Moore

H. R. YARROLL  
89TH ST. REFORMED, NEW YORK  
Eastward in Eden, Cadman  
O Strength, Thiman  
How burn the stars, Lockwood  
How beautiful, Harker  
My soul shall be, Federlein  
Fierce was the tempest, Candlyn  
Cast thy burden, Bartlett

CHOIRS FESTIVAL  
\*HOLY TRINITY, BROOKLYN, N. Y.  
Bach, Fantasia Cm  
Sicut cervus desiderat, Palestrina  
Like one who builds, Barnes  
As torrents in summer, Elgar  
Cantate Domino Am, Williams  
Evening Hymn, Rheinberger  
Sing Alleulia forth, Thiman  
Widor, 6: 1st Mvt.  
It shall come to pass, Woodman  
Pars mea Rex meus, Parker  
Hallelujah, Handel  
Lead me, Lord, Wesley

Organists and choirs participating  
were: R. Huntington Woodman,  
First Presbyterian, 11s. 8a. 6t. 6b.;  
Morris W. Watkins, Church of the  
Savior, 5s. 4a. 4t. 4b.; and Louis  
Robert, Holy Trinity, 12s. 7a. 6t. 4b.

### Notice

Programs for this department will  
not be accepted later than the first  
day of the month preceding date  
of publication.

—THE EDITORS



# Recitals & Entertainment

## Recitals as You See Them

Our Readers Express their own Ideas about Recital Programs  
To be Printed in These Pages

**R**ECITAL programs evidently hold the first place of interest with our readers, for a tabulation of the results of the questionnaire submitted to a hit-or-miss group of subscribers chosen to represent all sections of the country and all classes of organists shows 89.7% of those reporting are interested in the recital programs; 83.9% are also interested in the service selections. It is doubtful if any such percentages could be shown for any other one feature of the magazine.

Aside from giving lessons, all an organist has to offer his employers is his recital or his Sunday service. These things are the beginning and the end of the organist's career; he can place his confidence in nothing else. Viewed in that light, the recital-program and service-selection pages become increasingly important. These program columns do not deal with what an Editor, or a board of officers, or a committee think; they deal with what the profession at large is doing.

Our viewpoint is that the interests of the readers at large must come first. Programs in T.A.O. are therefore printed in tabular form to make them infinitely easier to read and compare with other programs. We print the composer's name first, in instrumental works, because a composition is made by a composer, not by a title; in vocal music, the use may be quite restricted by the title, and there the order is reversed. This tabular form is an incalculable aid to those shrewd buyers who make their selections of new music only after they have seen the work used on the programs of other organists in whose judgment they have confidence. One buyer, as soon as he takes interest in a particular composition, puts its composer and title on a three-by-five card and then writes on that card the name of every recitalist whose published pro-

gram includes that number; when he has discovered who is using the work he knows whether or not he wants it.

Every recitalist is familiar with the major compositions of Bach, Widor, Vierne, Franck; in years past it was our custom to print but few complete programs, eliminating the obviously wellknown Bach, Widor, etc., from the others, and using the space thus saved for more compositions. We very often in this way would quote but a single complete program from Prof. Samuel A. Baldwin of the College of the City of New York and then list under that program all the contemporary, unexpected, unknown, and unusual works; in this way we were able to show our readers exactly what Prof. Baldwin was using. This seemed valuable, to our way of thinking, because Prof. Baldwin had easy access to all our largest publishing and importing houses and he was unusually broad in the scope of the things he presented.

But our questionnaire tabulation shows only 12.8% in favor of following that policy while 57% are opposed; the other 30% indicate no preference either way. However, when such an outstanding organist, recitalist, and composer as Prof. H. B. Jepson of Yale will say, "I should like to see all works of Bach, Widor, Vierne, Franck, etc., that are played—I like to know which of these works are most popular with good organists," we realize the importance of giving complete programs, and shall follow that policy in the future. In fact we have already been following it for the past year. Mr. Leo Sowerby of Chicago, the famous American composer, also says give programs complete, as do Mr. Harold Gleason, Mr. Albert Riemenschneider, Mr. Emory L. Gallup, Mr. Palmer Christian, to mention a few of our best known recitalists as their replies come to

light among the others.

"My idea in printing recital programs is this," says Mr. Baumgartner of Yale University: "To judge a program, as a program, one must have the whole of it. To give less gives one no idea of the balance of keys and styles, and is of no value to a student of program-building. Furthermore, many programs are of no value to a student of program-building—except as models of what not to do, and might as well be omitted." Mr. Riemenschneider, of Baldwin-Wallace Conservatory, long famous for his recitals and classes devoted to Widor and Bach, says somewhat the same thing: "The make-up of a program is of the greatest interest, even though the works may be the familiar ones of Bach, Widor, et al. What is being played is the point of interest. Only good programs should be published, whether by wellknown or by younger organists does not matter in the least."

And this brings us to the difficulty of endeavoring to apply too much censorship. Our effort shall be to interpret the suggestions broadly and rather generously, since a program suited to Yale University will be anything but suitable for the dedication of a two-manual organ in a little manufacturing town out in Montana. Besides that, C. F. M., whom I take to be Mr. Carl F. Mueller whose work was discussed in our January issue, asks, in reference to the question about amateurs, "Aren't we all?" and I confess that there is too much truth implied to permit a light-hearted answer. I believe we all are, in a measure, amateurs; we are only in the beginning of our careers; no matter how finished our work may be this year, we will be doing better work next year, much better a decade hence. And in that sense any censorship should be undertaken with considerable reserve and temerity.

"Too many programs are overly ambitious," says Mr. Gallup.

"Use programs from both beginners and advanced—that's how we can all learn," writes Mr. Norman A. Tilly, concert organist of the Coliseum, Harrow, England,



which seems to endorse in a measure the thought of Mr. Mueller's unexpected "Aren't we all?"

"To me the service and recital programs have been of great value; through them the isolated organist may form a comparison with the work he is doing and gain many valuable suggestions," Thus says Mr. G. Harold Brown, now in Des Moines, Iowa.

"I buy a considerable number of the things you recommend," writes Mr. Merritt Johnson of Wesley College, Grand Forks, N. D., referring to our Music of the Month column, "and I find them to be very practical." Our aim in these features and in the reviews is to serve first the practical requirements of the average organist in every-day work; we take it for granted that the finer technical things, such as the Philip James Sonata, the Leo Sowerby classics, and similar works, will make their own way with those able to use them, and that a review of such works by established composers is a waste of space. How many reviewers were right in what they wrote of Wagner, Beethoven, or any of the other path-finders?

"I am especially interested in the new type of service, as I have experimented along that line myself," writes Mrs. W. F. Wilson, of Beaumont, Texas—another evidence of the assistance of T.A.O. in furnishing wings by which ideas spread their influence, another evidence that a new day is dawning in the church world.

"I would divide the space about equally among three groups: leading organists, younger organists, and modern works," is Miss Clara Storrs' suggestion from Long Beach, Calif. We would like to do exactly that—if we weren't so sure there would be war with about half the recitalists classified in the second group. If the Editor dared edit his pages strictly on a basis of service to the readers at large, without consideration for any individual named, it would indeed be an ideal situation.

"They come out too late for me to work up a program," writes a man after our own heart, in reference to his use of our Music of the Month column. We get that column out from four to eight weeks ahead of the events to be celebrated, and still Mr. Frank C. Grube of Los Angeles cannot use them. That's preparation for you. The kind of preparation that made Lynnwood Farnam famous. The kind of preparation every careful worker should claim. This last-minute rush habit into which we Americans have

fallen is the cause of more inefficiency, more loss of finish, more loss of money than any other one item of our conduct. The efficient man is never in a rush; he works silently, without confusion, steadily. He never waits till the last minute to do what he knows must be done. He plans ahead. And he sticks to his plans.

In this connection I often wonder if a reader realizes anything of the loss of time, extra work, and actual loss of money it represents every time the schedule of publication work is interrupted to insert a program after the program columns have been compiled. It is somewhat similar to the loss which would result if, after a recitalist has packed his baggage, entered the taxi, and is half-way to the train on his way to fill a recital engagement, he were to be stopped by a special messenger and asked to return to his studio, select some other piece of music, change his program, and then start again for the recital. Editors are often silly enough to do just that.

And while I am on this subject, I would point out that many fraternal organizations have their condensed news-reports kept out of our pages because the individual whose duty it is to send such reports has waited two, three, and sometimes four weeks after the events, before he or she has taken the trouble to make the report. If you were an Editor, working from eight to ten hours, six days a week, to serve readers at large, what would you do with such reports?

"When programs are played as preludial, or postludial recitals, or as integral parts of a religious service, ask organists submitting them to indicate such use," is the suggestion of Mr. Walter W. Boutelle, La Jolla, Calif. T.A.O. never admits to its recital-program page any such programs. They are not recitals but merely extended preludes or postludes. We follow Mr. Boutelle's implied suggestion, by admitting only recitals to the recital page. We would like to follow Mr. Boutelle's further suggestion to "classify recitals in the order of merit, in your opinion," but we would make enemies too rapidly by that method and our opinion, while having the advantage of being beyond competition and disinterested, would still be subject to the limitations that apply to every individual and the resultant censorship would be, it seems to us, rather undesirable. (But what a pleasure it would be to some of us in the Editorial office if we only dared speak our mind now

and then about some of the programs.)

"The programs of the bigger fellows are monotonously uniform," writes one composer, and we'll delete his name so nobody can throw stones at him. He's speaking the truth, just the same.

"A tabulation of numbers which appear on more than one program in each issue," would be desirable, says Mr. Charles Sanford Skilton, whose name has appeared on the programs of many of our finest recitalists. We have often thought of doing that, but it would require a great amount of time, and we've never been able to get time for it. We believe the card method, already mentioned, is the ideal solution; it takes time for the prospective purchaser, but it abundantly repays the time invested, for it satisfies his own particular need and gives him data about the particular compositions he has in mind. Our tabular form of printing is a tremendous help in such comparison.

"Avoid vain repetitions, with so many seeking publicity, stress the unusual numbers. Perhaps some guide to cantatas would be a help to others as it would to me." These two suggestions, made by Mr. Oscar Franklin Comstock, of New York, Sub-Warden of the Guild, are invaluable. Certainly that's exactly what every Editor would like to do—and dare not, because he knows enemies are infinitely more active than friends. Every Editor must contend with publicity-seekers every day. Unfortunately, many professionals refrain from contributing their programs, calendars, or letters and articles in order to avoid being considered publicity-seekers. We wish it were otherwise. Every serious worker in any profession should exercise his privilege and duty of influencing the trends of his profession by the public expression of his own opinions.

Mr. Wm. H. Jones, of St. Mary's School and Christ Church, Raleigh, N. C., suggests "a symposium to determine the best in a permanent repertoire to represent 19th century composers, and another to represent composers of the 20th century." A splendid idea—and a lot of work. We may undertake it; we'd like to.

"We are to celebrate our 75th anniversary; have you any suggestions for music for the Reformation service of a Lutheran church? I enjoy T.A.O. for its free, honest spirit. It hasn't sold its soul to churches, organists, or builders." Thus, Mr. Adriaan Vanderbilt, of New York, one of America's prize-winning

composers. There must be some readers somewhere in America who have made such programs; these specialized programs take a vast amount of time to prepare; any organist having invested that time, will confer a benefit on the profession at large by publishing such programs in T.A.O. As to a free and honest spirit, it makes any man feel good to have such description thrust at his work. A moment's reflection will convince any thoughtful person that the only way to achieve progress in any direction is by breaking from any and every tradition that looks suspiciously like it has served its best day. Progress is made only by displacing a worn-out idea with some new one. Just as sure as life continues, that new idea will also wear out one of these days, and be the worn-out idea to again need replacement. More harm is done by tenaciously clinging to ideas thrust upon us by a dead generation than by trying some reasonable and new ideas.

There is an old saying which is worth keeping in mind. It says something about clinging to the newest of the old and at the same time adopting the oldest of the new.

And there's another bit of advice which offers much to think about. It says, get all the advice you can, and then do as you think best.

"Don't eliminate any amateurs," says Mr. Leon C. W. Kettring, of Toledo, Ohio; "all famous organists were beginners once."

And here's a wise man. "In regard to recital programs, it would be helpful to have some idea concerning the size of the organ." That's Mr. Robert Myers, of Columbus, Ohio. Along with this idea the questionnaire has brought many suggestions for a column of anthems and organ music suitable for average choirs and small organs, but representing sterling literature just the same. My contribution to the opening of the anthem-column is Wesley's "Lead me Lord," a simple, earnest, spiritual piece of music. If some live American had written it we would all dub it painfully simple and forget it. But it's a voice from the past, and a beautiful prayer. Incidentally it was used, as T.A.O. at the time reported, in the burial service of Edith Cavell at Norwich Cathedral, England.

"There are too many amateurs now; why encourage them in their self-satisfaction? They are conceited enough already." Thus we have the other side of it, from Miss Lillian M. Eisenmann, of Cleveland, Ohio. She's quite right about that:

if she were in our position she'd know it even more forcefully than she already does. That, of course, refers to the one type of amateur, a type present in every profession, and has no criticism to offer the serious amateur. Here's a comment from the other type of amateur, we if we dare call such a worker an amateur: "I am interested to see what organists are doing, whether they are amateurs or professionals. Being myself an amateur I am in a good position to know what amount of self-will and self-sacrifice of, I might say, wordly pleasures, I am obliged to exert to fill my job."

I have before me as I write an interesting program which we would like to pass on to our readers. It was given in Toledo. The program credits an organist and a trumpet quartet, and it seems, from the context, that a vocal quartet or chorus also participated. Those who heard the program knew which composition was written for organist, trumpet quartet, chorus, men's voices, or whatnot. But to print such a program for our readers would be useless, confusing, and, to many of us, exasperating. I mention this, and also the habit of some few contributors who send printed programs with no city, state, or other identification on them, for obvious reasons. Add complete data to programs before you send them.

Our heartiest thanks to every reader who has answered these and other questions we have submitted at various times. A committee's report has limited values, but to get a report from hundreds of organists representing every section of the country and every branch of the profession, is indeed a different matter. A summary may be of interest:

89.7% are interested in recitals;

57% want complete programs;

12.8% prefer the elimination of useless repetitions, fewer complete programs, so that a larger cross-section may be presented to show what the profession itself thinks of contemporary publications;

47.4% would not eliminate the amateur;

27.5% would eliminate him, and the other

25.1% indicate no interest in that phase of it.

70.5% read our columns on Calendar and Music of the Month.

3½ pages is the approximate amount of space our readers as represented by the questionnaire would like to see devoted to recital programs each issue. Only 56.4% of the replies endeavored to suggest

anything, however; the suggestions ranged from one to eight pages.

You step into a taxi and say, "Twelve blocks north," the taxi turns and starts south, and you're up in arms at once. "What's the big idea?" you have a right to demand. If there's a detour, a one-way street, or some similar reason for the evident disregard for your wishes, an explanation clears the whole matter and you ride along in peace. You're paying the bill; you have a right to go where you say. That's why this questionnaire was undertaken. We wanted to know which direction our readers wanted these two departments to go. The questionnaire gave the answer, rather emphatically in spite of the divergence of views. And our report herewith is an endeavor to explain to any who think we are going in the wrong direction why we are headed that way. Majorities and minorities, both have rights; it seems to us it will be easy in this matter to respect the rights of both, and we shall so endeavor.

—THE EDITOR

## Critiques

—FERNANDO GERMANI—

Though one of the youngest players before the public in a large way today Mr. Germani has already acquired about all a concert artist needs with the exception of that indefinable something that comes only with age. His program in the Waldorf, New York, April 24th, on the Moller organ opened by Dr. Karg-Elert last winter and already commented on, was:

Handel, Con. Gm: Allegro

Corelli, Sarabande

Corelli, Badinerie

Bach, Prelude and Fugue Em

Franck, Chorale Bm

Bossi, Colloquy with Swallows'

Bossi, Gigue

Manari, Etude

Karg-Elert, Fugue, Canzone, Epilogue

Bonnet, Concert Variations

There was an intermission after Bach and another after Manari.

Mr. Germani's playing gave impressions of clarity, precision, captivating rhythm, color. His pedal work in the Handel was delightful; it added an element of joy, we might say, without which organ playing too often is stupid as entertainment, however brilliant it may be as education. Neither Handel, Corelli, nor this particular Bach contributed much to the pleasure of the audience and we could wish the entire group displaced by something more interesting.

Real music began with Franck and we had our first tastes of that lovely richness of colorings of which a modern organ alone is capable. Bossi was beautifully done, and deserved to be. And then Manari brought its pedal stunting, which Mr. Germani carried off with so much ease that I doubt if his audience in the main realized he was playing with feet alone. Manari's Etude is a show-piece, on the order of several others already familiar, but with the pedal writing carried a step in advance; it makes excellent recital material.

Since the program began fifteen minutes late, the first intermission might well have been omitted, but the second was well placed. Karg-Elert followed with a masterpiece of beautiful registration and suave interpretation, and spoiled those graces by the meaningless Fugue-Canzone-Epilogue with its perfectly foolish quartet of women's voices singing a string of Amens more useless than anything we have yet heard.

Bonnet finished the entertainment in superb style with a fine pedal cadenza added by Mr. Germani.

The program differed from its player by leaving something to be desired. The organ recital must stop its loftiness and get down to the business of entertaining. Beginning with dull history is no more warranted, in an instrument that has so little popular favor, than it would be if we were forced to begin a dinner with the food they ate in Hindustan in 1402. Beginning on time and cutting the first intermission would have added to the program the same degree of agreeable snap Mr. Germani's personality added to the play-off it. Many guests left during and after the Handel-Corelli-Bach group, but certainly not after the real music began. The audience cared little for history but loved music.

Mr. Germani's personality is delightful; his memory and technic are about faultless; his style inspires the audience to enjoy the occasion along with him. He is now master enough to afford to ignore the traditions that hamper the organ recital and strike out with a program that will gain for him the friends his style and technic are more than ready to command. He is a great artist worth walking miles to see and hear. He has that something that is akin to extreme perfection of performance and it's a real treat to be in the auditorium while he is giving a demonstration of it. The organ profession can profit by observing him.

#### MR. EDWARD EIGENSCHENK

Pressure of business activities prevented attendance at the second recital of the series, and hence Mr. Eigenschenk's program comes next:

Gigout, Grand Choeur Dialogue  
Widor, 4: Scherzo; Finale.  
Bach, Prelude Bm  
Jacob, Sunrise; Bendanges;  
Chanson de Pressoir;  
En Revenant de Vignes.  
Clokey, Canyon Walls  
Haydn, Clock Movement  
Ceiga, Clouds  
Vierne, Scherzetto  
Vierne, Westminster Carillon

Which proved to be a most entertaining and varied feast of music. There was variety of style; all moods seemed to be represented, from the classic Bach, through the semi-humorous Haydn, to the moody Jacob and sparkling scherzos of Widor and Vierne. The audience seemed to feel the same way, for the only person I saw leaving before it was over was one who had a service to play. At the conclusion of the program the audience had its one and only opportunity of holding Mr. Eigenschenk off the bench long enough to accord him the applause he had been checking all afternoon by his business-like speed in getting back to work again. They would have demanded a second encore too, save for an accidental interruption at the door.

Mr. Eigenschenk has everything a concert artist needs excepting the poise which comes with gray hairs, and that element of bluff, theatricalism, acting—call it what you will—that gives an audience's eyes an aid to its ears. It seemed absurd that such beautiful, appealing, artistic music could be coming from so matter-of-fact a performer. We expected to see him bend over his console a little, caress the keys with a gentle touch, or sway a trifle from side to side with the flow of some captivating rhythm. So far as results went, he was getting them sure enough, all of them. He's the public's organist in that he can get real music out of an organ and make an organ recital beautiful, but he's the profession's organist in that he does it with an unostentatious sincerity that is a joy to see. Yet he ought to cultivate pretense and attitude just a bit.

The first Jacob, for example, showed his dynamic power, his dramatic sense, while the second was captivatingly delicate in its play of rapid passages. This vivacious delicacy marked also the first Widor.

Widor himself would have been astonished to find such registrational possibilities, all in good taste, in that Scherzo. Mr. Eigenschenk throughout handled the organ with perfect poise; he never had to hunt a stop, he merely glanced at its neighborhood and at once plucked it with ease and certainty. He might have been operating that console ten years for all the effort it took to gain the highly varied registration he displayed.

There wasn't a pause in the whole program. No intermissions. He began the job of playing a recital and kept diligently at it till it was done. There was a tendency to resort to forte too often, I thought, but there was no lack of lovely soft colorings, fast and slow. Ceiga was a masterpiece of mood painting. Bach was traditional. Gigout opened the program effectively and set a pace which for snap, vigor, precision and virility are rarely known in organ recitals. There was something rhythmically catchy in the opening Haydn measures I have never heard excelled. I would say unhesitatingly, hats off, a genius. He knows why concerts are played in public but he hasn't yet learned that it pays to be a bit of an actor, if one knows when to stop. He'll make people like the organ.

#### —MR. WARREN D. ALLEN—

The last recital of the series coming in time for attention this month was Mr. Allen's, and a splendid program it proved to be:

Handel, Alla Siciliana  
Bach, In Thee is Gladness  
Lully, Rigaudon Cm  
Bach, I Stand before  
Vierne, Carillon Bf  
Saint-Saens, Fantasia Df  
de Falla, Fisherman's Song and Pantomime  
Borodin, Steppes of Central Asia  
Bingham, Roulade  
Improvisation on 2 folk tunes  
Wagner, Meistersingers: Int. Act 3 and March

Mr. Allen has been highly praised by competent authorities and he deserves everything good that has ever been said about him. He has the concert manner, looks like an artist, acts like an artist when he is playing, and behaves like a successful business-man between times. He gets his registration set quickly between numbers, never wastes an audience's time. There was only one intermission, after the Vierne, which was an improvement over the idea of having two, equally an improvement over having none.



Mr. Allen likes lovely warm tones. He can play a pianissimo piece through from start to finish without dragging in a forte. He knows what to do with a classic melody. He reminded me of my old favorite, Bossi, in that he played with such devotion, such poise; he was making lovely music because he liked lovely music, not because he was a business organist getting paid for doing a job. He has style, real style. Temperament, too, by no means ashamed to like music. Yet he was nowhere near the brink. It's a relief to see an organist play the organ as though he really liked to do it.

It's silly to talk about technic. Every prominent organist has more than adequate technic. Mr. Allen chose to forget technic entirely and I'm glad he did. As a result we got the soul of the music. It was more like the loveliness and warmth of a pearl than the sharp-cut brilliance of a diamond. His pedal might perhaps be more sharply defined but in his manual technic there was no trace of the muddy legato so prevalent a decade ago. And there were pep, snap, vim, and vigor most unexpected from a college professor. This man has a heart, which he controls by a keen mind without entirely squelching it. And what a joy that is in organ playing. We're afraid to let go. Mr. Allen isn't. He's a combination of Dupre's dash and fire, Bossi's poise and warmth, plus his very own idea of what to play and how to go about it. He too needs to give more thought to his audience. Don't get back on that bench so quickly. We wouldn't turn our backs and walk off while a friend was still speaking to us, would we? Then why turn our backs and walk off while our audience is still telling us loudly that it likes us?

His use of the crescendo was invariably intentional and effective; no mistake, no unintentional lurching. There was a tendency, it seemed to me, to let the mechanics of organ contrasts interfere with the phrasing; there was no lack of command of the console, he knew what he wanted and where to get it. It was a complete demonstration of the organ, even to the artistic use of the flashy high-pressure reeds—and that's an achievement for you. Stanford University has a very great artist on its staff. His playing satisfies completely.

#### —CONCLUSIONS—

What a fine chance this series gives for comparisons. Suppose we make a few that can do no man harm and

may do good, if the actors in the little drama inspect their own work closely enough.

One man handled his diminuendos perfectly but jumped on the crescendos for no reason at all. It was habitual. The diminuendo was always artistic and intentional, the crescendo an automatic hang-over from early student days.

On the other hand, another handled his diminuendos satisfactorily at all times and the crescendos occasionally, but when the crescendos did drop back to the student hang-over manner they were strongly marked as such.

Two players need just a little more attention to the clarity of their pedal technic. It was fine, it was rhythmic, but in each case it was not quite clean.

One man mixed in the Diapason family all too often. The result was that vivid sparkling colorings did not last very long at a time till they were spoiled by the intentionally colorless Diapason.

Another permitted his fortissimos to become screamy in almost every instance, with too much mixture-work and cutting octaves.

All players used too loud a Pedal Organ for most of the numbers; perhaps the Pedal is located so that from the console one cannot judge its power.

The console was kept on the floor with the audience; had it been located on the stage the artists could have been less common-man and more artist. It does not pay to put the artist down on the level with the audience; too much of his command of his audience is sacrificed. A certain amount of aloofness is essential on the concert platform.

One man took Mr. Dupre's dare and improvised on given themes. I had hoped this improvisation would be on the level and Mr. Goldsworthy who managed the series seemed to be inclined sympathetically, but it turned out quite like all the others. The themes were submitted not to make beautiful music but to trap the performer. I'd just as greatly enjoy seeing Houdini escape from a box as to hear such improvisations. Not that the performers fail. I was not able to hear the program in question but a brother organist who probably holds the quantity record for attending organ recitals assured me it was an atrocious theme Mr. Maitland was handed. Mr. Allen, it seems to me, chose the better course and announced his improvisation on two themes, the folksong "All Through the Night," and the "March of the Men of Har-

lech." He certainly has played around with those themes, or others like them, on many occasions. If an audience is assembled in front of an organist to see him do tricks, then let the themes be invented by the cleverest theme-bunglers in the world; but if the audience comes to the organist for the beauty of appealing music, then let us stop our circus nonsense and be artists. Certainly our organists who improvise on submitted themes will be the first to say amen to this. Improvising on such given themes has its place only in the Paramount Theater in Times Square. We suggest to Mr. Jesse Crawford that he put the stunt over.

We regret our inability to stop the clocks of the world or double the hours of the days in order to report the last of the recitals.

And now after I have spent from twelve to eighteen hours of my own time in hearing these recitals and making a heart-searching effort to tell the truth to my readers (at the same time trying as earnestly to speak the complimentary things as I have tried briefly to speak the points of criticism) I wonder just how much or how little thanks I shall get and how many of my readers will actually believe I'm honest in all I have written?

I recommend to all who want to experience that unique sensation of being between the devil and the deep blue sea that they set themselves some day to the task of writing—for publication—their honest impressions of the recitals of three of their highly respected friends. I'm tempted to quote from two letters:

"A frank review might be rather tactless."

"...can do the customary platitudinous criticism."

Well, there we are. These quotations drag us back to the dark ages. There is some mighty truth behind them, a truth that applies only too often, even today. But my reviews of these three men have been frank; a platitudinous statement has not been knowingly included anywhere.

Here are three players with three different styles of superlative accomplishments and three different selection of faults. Obviously perfection can never exist. I've tried to be as specific in pointing to the faults as I have to the graces; the former has been the more difficult task.

—T.S.B.

—TREMAINE—

Henry B. Tremaine, president of the Aeolian Co. for 35 years, died May 13. He is credited with many piano developments.





## Recital Programs

*RECITALISTS marked \* have given the organ builder credit on the printed program. The same sign is used to mark the first numbers of programs given here-with in full, and when it occurs after a title it shows that an assisting artist sang or played after that number.*

*Since space is limited, programs from the same recitalist will not be used in consecutive issues.*

*Programs intended for immediate publication must reach the Editorial Office on or before the first day of the month preceding date of issue.*

*Programs too indefinite in the specification of the compositions presented will be excluded from these columns.*

*Why not cooperate with "the other fellow" by marking \*\* any number that was a special favorite with your audience?*

*The Editors assume no responsibility for the spelling of unusual names.*

### \*G. HAROLD BROWN

GRACE CHURCH, DES MOINES

Dedicating 3m Reuter

\*Bach, Fantasia and Fugue Gm  
Schumann, Vivace, Allegretto. Op. 28

Rea, Andante Con Variazioni  
Horsman, Curfew  
Franck, Chorale Am  
Rogers, Overture Bm  
Bizet, Minuet (l'Arlessienne)  
Jensen, Meditation Gf  
d'Antalffy, Sportive Fauns  
Vierne, First "sym."

### \*PALMER CHRISTIAN

UNIVERSITY OF MICHIGAN

Marcello, Psalm 19  
Martini, Gavotte  
Bach, Fantasia and Fugue Cm  
Maquaire, No. 1, complete  
Schmitt, Prelude  
Bonnet, Rhapsody Catalene  
\*Frescobaldi, Toccata l'Elevazione  
Bach, O Sacred Head  
Brahms, O World I e'en  
Malling, Golgotha  
Bossi, Hour of Consecration  
Dupre, Crucifixion, Passion Sym.  
†Karg-Elert, Fugue, Canzone,  
Epilogue

Wagner, Good Friday Music

†The melody is taken from Bach's Jesu, deine tiefen Wunden and is here written for organ, violin, and women's voices.

### MISS ESTHER CHOROVER

AUSTIN RESIDENCE, BEACH BLUFF

Handel, Concerto 5  
Durand, Chacone  
Purcell, Trumpet Tune  
Reger, Siciliano  
Bach, Toccata Dm  
Mendelssohn, Sonata 3  
Karg-Elert, Clair de Lune  
Vierne, Lied

Faulkes, Suite: 3 mvts.

Miss Chorover, age 17, played this program from memory on the organ in the residence of Henry R. Austin. That's beginning early to do it right, we say.

### HENRY A. DITZEL

FIRST LUTH., DAYTON, OHIO

\*Franck, Symphony Dm: Mvt. 1  
Karg-Elert, Legende  
Liszt, Consolation  
Becker, Toccata\*  
Kol Nidre  
Niemann, Singing Fountain  
Wagner, Wotan's Farewell. Magic Fire.  
Wagner, Meistersinger March  
\*Bach, Sarabande  
Weber, Euryanthe Overture  
Sommerville, Nocturne. Bourree.  
Saint-Saens, Spinning Wheel of Omphalie\*

Tchaikowsky, Marche Slav

### \*C. HAROLD EINECKE

PARK CONG., GRAND RAPIDS

\*Rheinberger, Sonata 12  
Martini, Gavotte  
Bach, Fantasia and Fugue Cm  
Grieg, Romanza  
Nevin, Tragedy of Tin Soldier  
Ferrata, Nocturne  
Fletcher, Fountain Reverie  
Franck, Chorale Am  
\*Noble, Fantasy Ton-y Botel  
Three Spirituals  
Schminke, Marche Russe  
Bach, Sonatina  
Liadow, Musical Snuff Box  
Edmundson, Prelude (ms)  
Edmundson, Toccata (ms)  
Mascagni, Intermezzo  
Tombelle, Marche Pontificale  
SALEM EVAN., QUINCY, ILL.  
\*Guilmant, Introduction, Son. 1  
Bach, Loving Jesus we are Here  
Bach, Rejoice now  
Bach, Come Savior  
Bach, Fugue Ef  
Seder, Chapel of San Miguel  
Martini, Gavotte  
Edmundson, Impression Gothique  
Dupre, Cortege et Litanie  
Korsakov, Bumble Bee  
Mueller, Song of Triumph  
Liadow, Music Box  
Bartlett, A Dream  
Diggle, Toccata Jubilante  
Over 2000 heard Mr. Einecke give this program in his home town.

### FRED FAASSEN

WCBD, ZION, ILL.

\*Martini, Gavotte  
Schumann, Sketch C  
Bach, Fugue Ef  
Yon, Primitive Organ  
Wagner, Lohengrin Prelude  
Handel, Largo  
\*Sturges, Meditation  
Silver, Jubilate Deo  
Meale, Fountain Melody  
McAmis, Dreams

Dubois, In Paradisum  
Jenkins, Night

### FREDERICK C. FERINGER

FIRST PRESB., SEATTLE, WASH.

\*Mendelssohn, Son. 1  
Cole, Meditation  
Lemare, Spring Song  
Stebbins, Swan  
MacDowell, To a Wild Rose  
True, Ballad  
Stravinsky, Rondo des Princes  
Ravel, Bolero  
\*Nevin, Sonata Tripartite  
Nevin, Rural Sketches  
Maleingreau, Passion Sym.:  
Prologue; Tumult in Praetorium.  
Handel, Largo  
Beethoven, Adagio (Moonlight)  
Loud, Thistledown  
True, Carillon  
Flotow, Stradella Overture

### EMORY L. GALLUP

FOUNTAIN ST. BAPTIST, GRAND RAPIDS

\*Bach, Das alte Jahr  
Bach, Liebster Jesu  
Bach, Fugue Gm  
Bach, Violin Sonata: Adagio  
Widor, No. 6, complete  
Korsakov, Romance  
Tchaikowsky, Andante Cantab.,  
Op. 11  
Mossourgski, March of Victory

### DONALD C. GILLEY

EARLHAM COLLEGE

\*Jongen, Choral  
Bach, Walk to Jerusalem  
Bach, Fugue Am  
Debussy, Andante du Quator  
Marsh, Japanese Color Prints:  
Bow Moon; Monkey Bridge;  
Young Girl in the Wind.  
Palmgren, May Night  
Widor, 5; Mvt. 1  
ST. JOHN'S LUTH., RICHMOND, IND.  
\*Handel, Water Music  
Brahms, Rose Bursts into Bloom  
Brahms, My Inmost Heart  
Franck, Piece Heroique  
Hollins, Spring Song  
Widor, 5: Toccata

### EUGENE GORDON

ST. PETER'S R. C., COLUMBUS

Bach, Toccata and Fugue Dm  
Dickinson, Reverie\*  
Clerambault, Prelude  
Yon, Gesu Bambino\*  
Becker, Scherzo  
Adeste Fidelis\*  
Rogers, Intermezzo. Toccata.

### MISS RUTH JULIA HALL

A. W. A. BUILDING, NEW YORK

\*Rogers, Grand Choeur  
Stoughton, Arcadian Sketch  
Kinder, At Evening  
Parker, Risoluto; Eclogue.  
Horsman, Curfew  
\*Batiste, Andante G  
Buxtehude, Fugue C

Hollins, Prelude A  
Diggle, Song of Joy  
Dubois, Procession; Grand Choeur.

\*Bach, Pastorale

Frank, Allegro Maestoso

Lemare, Andantino

Clokey, Canyon Walls

Parker, Cradle Song

Dubois, Cantilene Nuptiale

Stoughton, Arcadian Sketch

Hollins, Prelude A

\*Tchaikowsky, Sym. 5: Andante  
Cantab.; Allegro con Anima.

Godard, Berceuse

MacDowell, Maestoso; Wild Rose.

Wagner, Evening Star Song

These are but a few of the programs played by Miss Hall on the Aeolian organ in the new building of the American Woman's Association in New York, and broadcast over WRNY. Miss Hall gave four recitals a week during the opening month of the Association's new program. Her recitals had to be somewhat of a compromise between the finer type of music desired by the A.W.A. and the cheaper things asked by the broadcasting station.

JOHN GRIDLEY

FIRST PRESB., CUMBERLAND, MD.

\*Mendelssohn, Son. 3, complete

Bach-Gounod, Ave Maria

Guilmant, Caprice\*

Lemare, Andantino Df

Bach, Fantasia and Fugue Gm

Braga, Angel's Serenade\*

Cui, Orientale

Johnston, Evensong

Frank, Finale Bf

DR. CHARLES HEINROTH

CITY COLLEGE, NEW YORK

*Dvorak Program*

\*Overture, In Nature

Indian Lament

Slavic Dance F

Humoresque

New World: Largo; Finale.

*Italian Program*

\*Wolf-Ferrari, Susanna: Overture

Yon, Speranza

Bossi, Scherzo Gm

Ravanello, Christus Resurrexit

Puccini, Butterfly: Act 1 Finale

Martini, Gavotte

Paganini, Moto Perpetuo

*Descriptive Music*

\*Mendelssohn, Hebrides: Overture

Liszt, Sposalizio

Korsakov, Bumble Bee

Beethoven, Pastoral Sym.: 2 mvts.

Swinnen, Chinoiserie

Wagner, Magic Fire Scene

DANIEL A. HIRSCHLER

UNIVERSITY OF KANSAS

\*Franck, Chorale Am

Arcadelt, Ave Maria

Jacobs, Chanson de Pressior

Fletcher, Fountain Reverie

Fletcher, Festival Toccata

Bonnet, Intermezzo. Reverie, Ariel.

Fumagalli, La Caccia

Yon, Concert Study

E. ARNE HOVDSEVEN

MERCERSBURG ACADEMY

\*Bach, In Dir is Freude

Bach, O Haupt voll Blut

Grieg, To Spring

Clokey, Canyon Walls

Bull, Chalet Girl's Sunday

Widor, Toccata 5

\*Vierne, Carillon

Debussy, Girl of Flaxen Hair

Bach, Anna Magdalena's March

MacDowell, Hunting Song.

Mereaux, Toccata

Karg-Elert, Nun danket alle

Spiritual, Swing Low

Gaul, Easter on Mt. Rubidoux

\*Karg-Elert, Nun danket alle

Karg-Elert, Mirrored Moon

Tarantella.

Grieg, Nocturne C. Huldigung's  
March.

\*THEODORE LAMS

NORTHWESTERN UNIVERSITY

\*Widor, Allegro 6

Karg-Elert, Landscape in Mist

Mulet, The Nave

Buxtehude, Fugue C

Bach, Two Choralepreludes

Brahms, Es ist ein Rose

Bach, Nun freut'euch

Pachelbel, Vom Himmel hoch

\*MRS. C. M. LOCKWOOD

UNIVERSITY OF MICHIGAN

\*Reger, Te Deum

Arcadelt, Ave Maria

Bach, Kommst du Nun

Purcell, Suite, 5 mvts.

Karg-Elert, Soul of the Lake

Vierne, 5: Scherzo

Franck, Chorale Am

d'Aquin, Le Coucou

Korsakov, Bumble Bee

Dickinson, Storm King: Intermezzo

Widor, 8: Finale

EDWARD KEITH MACRUM

TOMPKINS AV. CONG., BROOKLYN

*Wagner Program*

Lohengrin: Prelude; Cathedral  
Scene.

Meistersinger: Prize Song

Parsifal: Prelude; March of  
Knights.

Tristan: Prelude; Liebestod.

Götterdämmerung: Siegfried's

Death

Walkure: Ride of Valkyries

Walkure: Magic Fire Scene

Tannhauser: Evening Star Song

Tannhauser: Pilgrims Chorus

Mr. Macrum was requested to present the recital to mark the completion of twenty years with the church.

\*FREDERICK C. MAYER

WEST POINT, NEW YORK

\*Rinke, Var. Allein Gott

Clark, Chorus of Angels

Yon, Christ Triumphant\*

Nevin, Narcissus

Nevin, Rosary

Wagner, Parsifal: March of  
Knights

EDWARD G. MEAD

IRVINGTON PRESB., INDIANAPOLIS

\*Rogers, Concert Overture Bm

James, Meditation Ste. Clotilde

Stoughton, Persian Suite

Hanson, Vermeland

Gaul, Foot of Fujiyama

McKinley, Arabesque

Russell, Bells of St. Anne

Foot, Nocturne Bm

Parker, Concert Piece Bf

JAMES E. MORRISON

CALVARY P. E., MEMPHIS

Vierne, Carillon

Widor, Andante Cantabile 4

Weaver, Squirrel

Bach, Fugue Gm\*

Bornschein, French Clock

\*DR. T. TERTIUS NOBLE

ST. GEORGE'S, RUMSON, N. J.

*Dedicating Hillgreen-Lane Organ*

\*Adam, Overture Cm

Rea, Air and Variations

Bach, Fugue Ef\*

Wagner, Lohengrin: Prelude

Yon, Primitive Organ

Noble, Toccata and Fugue Fm\*

Bonnet, Chante Triste

Holloway, Suite Arabesque, 4 mvts.

FRANCIS W. PROCTOR

FIRST PRESB., NEENAH, WISC.

\*Wagner, Pilgrim's Chorus

o-p. Wagner, Evening Star

Franck, Chorale B,

Bach, Suite D: Air

Bach, Fugue Ef

o-p. Listz, Liebestraum

Reger, Benedictus

McKinley, Cantilena

o-p. Yon, Con. Gregoriano: 2 mvts.

\*ALEXANDER SCHREINER

UNIVERSITY OF CALIFORNIA

\*Fletcher, Festival Toccata

Wagner, Good Friday Music

Bach, Celebrated Air

Dupre, Prelude B

Dvorak, New World: Largo

Elgar, Pomp and Circumstance,  
No. 4

\*Bach, Toccata F

Wagner, Tannhauser: Overture

Debussy, Reverie

Debussy, Little Shepherd

Mendelssohn, Hunting Song

Yon, Pedal Study

\*Bach, Con. 4

Becker, Son. Gm, 5 mvts.

Improvisation

Demereaux, Toccata

Londonderry Air

Wagner, Lohengrin:

Int. Act 3; Bridal Chorus

\*Bach, Prelude and Fugue D

Beethoven, Son. A: Largo

Boellmann, Suite Gothique (4  
mvts.)

Harberbier, Enchanted Bells

Elgar, Pomp and Circumstance, No. 4

\*Borowski, Son. 4: Allegro  
Bach, Prelude and Fugue G  
Glazounov, Elegy  
Tchaikowsky, Allegro con Brio  
Batiste, Communion G  
Liszt, Fourteenth Rhapsody

#### HENRY F. SEIBERT

TRINITY LUTH., NEW YORK

\*Bach, If Thou but Suffer  
Bach, E'er yet the Dawn  
Pagella, Son. Dm: Mvt. 1  
Yon, Christmas in Sicily  
Fletcher, Fountain Reverie  
Bach, Toccata and Fugue Dm  
Franck, Cantabile  
Saint-Saens, Swan  
Ravanello, Christus Resurrexit  
Kinder, Caprice  
Whitney, Onward Christian Soldiers

#### BRAYTON STARK

DENISON UNIVERSITY

\*Vierne, No. 1: 5 mvts.  
Karg-Elert, Clair de Lune  
Handel, Con. 2: 3 mvts.  
Jongen, Chant de Mai  
Mendelssohn, Midsummer: Over-  
ture  
Bach, Toccata F

#### ADOLPH STEUTERMAN

CALVARY CHURCH, MEMPHIS

\*Vierne, Carillon  
Schubert, Ave Maria  
Marsh, Young Girl in Wind  
Bach, Toccata and Fugue Dm  
Kreisler, Caprice Viennoise  
Jacob, Vintage Season  
Brahms, Rose Breaks Into Bloom  
Franck, Piece Heroique  
Liadov, Music Box  
Nevin, Will o' the Wisp  
Steuterman, Elegy  
Mulet, Thou art the Rock

#### DR. HARRY A. SYKES

TRINITY LUTHERAN, KUTZTOWN, PA.

#### Dedicating 3-44 Moller

Elgar, Pomp and Circumstance  
Sykes, Romanza  
Bach, Fugue a la Gigue  
Guilmant, Funeral March  
Seraphique  
Boex, Marche Champetre  
Sibelius, Finlandia  
Liadov, Music Box  
Fletcher, Festival Toccata  
Wagner, Pilgrims Chorus  
Macfarlane, Evening Bells  
Yon, Hymn of Glory

#### \*THOMAS H. WEBBER

FIRST PRESB., NEW CASTLE, PENN.

\*Dubois, Toccata  
Clerambault, Prelude  
James, Son. 1: Andante Cantabile  
Thomas, Gavotte\*  
Handel, Largo  
Thiele, Theme and Variations\*  
Karg-Elert, Landscape in Mist  
Sibelius, Bells of Berghall  
Jepson, Pantomime  
Vierne, 1: Finale

#### NESTA LLOYD WILLIAMS

FIRST M. E., HAVANA, ILL.

Rogers, \*\*Concert Overture Bm  
Harker, \*\*Christmas Pastorale  
Bach, Toccata and Fugue Dm\*  
Schubert, Ave Maria  
Londonderry Air  
Nevin, \*\*Will o' the Wisp  
Volga Boatmen's Song  
Widor, Marche Pontificale

#### \*JULIAN R. WILLIAMS

ST. STEPHEN'S, SEWICKLEY

Bach, Four Choralepreludes  
Bach, Fantasia and Fugue Gm  
Bach, God's Time is Best  
Reubke, 94th Psalm Sonata  
Franck, Prelude, Fugue, Variations  
Vierne, Finale 3



#### PENNA. N.A.O.

PHILADELPHIA, MAY 8 TO 10

PROGRAMS PRESENTED

#### RECITALS

JULIAN R. WILLIAMS

*Austin Organ, Penna. University*  
Edmundson, Concert Variations  
C. P. E. Bach, Menuet  
Bach, Passacaglia  
Debussy, Damosel: Prelude  
Schumann, Canon Bm  
Vierne, Divertissement  
Palmgren, May Night  
Reubke, 94th Psalm Sonata

DR. ROLLO MAITLAND

*Moller Organ, Convention Hall*  
Mendelssohn, Midsummer: Over-  
ture

Bach, Come Redeemer of our Race  
Bach, We all Believe in One God  
Rheinberger, Son. 12: Phantasie  
Schumann, Sketch Df  
Wagner, Dreams  
Maitland, Festival Piece  
Lemare, Humoresque  
R. L. Smith, Affectionate Fly; Gos-  
sips.

Tchaikowsky, Marche Slav

The Maitland Festival Piece was  
written by Dr. Maitland and his  
daughter for two-console organs,  
Miss Maitland at the second console  
for this performance.

DR. ALFRED WHITEHEAD

*Kimball Organ, Second Baptist*

Bach, Prelude Em  
Bach, God's Time: Sonatina  
Bach, Drama: March D  
Arcadelt, Ave Maria  
Wesley, Air and Gavotte F  
Willan, Epilogue  
Whitehead, Irley; Winchester Old.  
Whitehead, Passacaglia Em  
Matthews, Adoration  
Widor, 6: Cantabile  
Boellmann, Suite 2; Finale

#### SERVICES

CHRIST CHURCH, MORNING SERVICE

#### Rebuilt Organ

Te Deum Laudamus Bf, Stanford  
Jubilate Deo Bf, Stanford

Immortal Invisible God, Thiman  
Bach, Fugue D

Robert Cato, organist of the  
church.

ST. PETER'S, EVENING SERVICE

*Aeolian-Skinner Organ*

Liszt, Bach Prelude and Fugue  
James, Son. 1: Andante Cantabile  
Bach, Con. 2: Allegro  
Magnificat C, C. L. Williams  
Righteous Perisheth, Jacob Handl  
Glorious in Heaven, P. W. Whit-  
lock

Death I do not Fear, Bach

Widor, 5: Toccata

Harold W. Gilbert directed the  
service, Harry Clay Banks played  
the organ solos.

#### MUSICALE

SECOND BAPTIST, GERMANTOWN

*Kimball Organ*

Noble, Prelude Solennel

Bach, Fugue Gm

Karg-Elert, Clair de Lune

Barnes, Esquisse

Souls of Righteous, Fry

To the Father of our Country, Wolf

Cantata 207: Finale, Bach

Karg-Elert, Mach Hocht die Tur

Karg-Elert, Lobe den Herren

Tom's Gone to Hilo, Whithead

vv. Passing By, Purcell

Mice and Men, Robertson

Deep River, Burleigh

Joshua Fit de Battle, Raul

My Lord what a Mornin, Burleigh

Charming Bells, Clokey

Were you There, Burleigh

Clokey, Angry Demon

Bingham, Twilight

Yon, Toccata

Descants on Coronation, Ward

Descants on Adeste Fidelis, Fry

Thee Holy Father, Curry

Lawrence Curry, Miss Catharine

Morgan, and Newell Robinson play-

ed the organ solos; Henry S. Fry

directed the Camden Choral Club.

#### CARILLON RECITAL

BERNARD R. MAUSER

*First Methodist*

Handel, Bourree

Handel, He shall Feed His Flock

Handel, Harmonious Blacksmith

Three hymntunes

Schumann, Traumerei

Rubinstein, Melody F

Mascagni, Intermezzo

Three folksongs

Beethoven, Heavens Are Telling

Beethoven, Son. Op. 2-1: Adagio

Beethoven, Minuet G

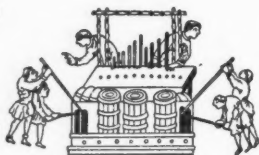
Wolf, Father of Our Country

Dr. William A. Wolf, for many  
years the efficient president of the  
Penna. Council, is to be congratu-  
lated on the splendid programs pre-  
sented and the manner of their pres-  
entation. Dr. Wolf knows what to  
do and how to do it. His organiza-  
tion always prospered.



# Notes &

# Reviews



## Editorial Reflections

### Portland Finale

**C**AN ANY permanent good come of underhand dealings? If the thing we are driving at is of such character that we dare not let our motives be known, will it do us any good if we get it?

In Portland, Maine, it seems as though this has been decided in the negative, at least temporarily. According to newspaper statements the action of the Portland music commission in dismissing Mr. Charles Raymond Cronham as municipal organist, in spite of his continued popularity, and trying to restore Mr. Will C. Macfarlane to a post he had already filled many years ago, has had no other result than to close the organ entirely. The salary has been abolished. Mr. Cronham has resigned.

It is unfortunate that a man who has heretofore held to high ethical principles has permitted himself, evidently without protest, to be placed in a most compromising situation. We can hardly ignore the evidence that one organist seemed to allow a friend in power to oust another organist merely for his own personal gain.

There is quite enough trouble in the world of today without borrowing more, but no organist in any important post in America can be secure in his position and trust to merit to guarantee that security if this Portland situation is accepted without condemnation.

Mr. Cronham followed the only sensible course open to him through the entire controversy; though he has had to resign and thereby lose an attractive position, he has not lost his honor.

At the beginning of last season the new music commission ordered Mr. Cronham to put on a series of croonings for his audiences—not that Mr. Cronham was to do the crooning but

he was to play the accompaniment and have Portland citizens croon in the middle of his organ recitals. This revolting situation did not disturb Mr. Cronham so far as we know; he championed the commission and said they had a right to try it if they wanted to.

Our readers will remember that this music commission is not the one that was in power a few years ago when the N.A.O. held its convention in Portland. Mr. William S. Linnell was chairman of the commission at that time, a post he creditably filled for seven years. Mr. Louis E. White is chairman of the present commission. We hope Mr. White is pleased with the proof he has broad-

cast of his personal status in music.

Well, what is the net result of the scheme?

A music commission for the first time in Portland's history has touched with soiled hands the fair gift of Mr. Curtis to the people of Portland. Their plan of using that gift not for the good of the people of Portland, but first for the private whim of one individual—to put it as mildly as we can—has only been defeated anyway, in the process costing one organist his position and another something much more valuable.

The worst that can be said against Mr. Cronham is that he may perhaps have been in disagreement with the present commission. That would be a crime somewhat on a par with the health department's disagreement with a health commissioner's order to dump the sewage into the center square instead of the disposal plant. But even in event of such disagreement the music commission would have aroused no indignation if its members had openly declared their wish that Mr. Cronham resign in order to bring to Portland some other organist. The thing that aroused Portland was the manner in which the commission tried to carry out its schemes.

The gentlemen of the city council, having no legal right to dictate to the music commission, took the only course they could and abolished the salary. Probably the organ will be used again, one of these days, as Mr. Curtis intended and as it always had been until Mr. White became chairman of the music commission. But nothing can remove the tarnish that comes when we are caught in the unethical business of being a party to a scheme to oust a faithful employee in order that we may have the job—and the salary.

What a great pity that men should be so short-sighted, or so headstrong, or so greedy.

### Our Schedule

1st of month, copies delivered to subscribers in all States;  
29th of preceding month, last mailing to local subscribers;  
25th, first mailing to distant subscribers;

20th, last form sent to press;  
15th, first form sent to press;  
10th, closing date for normal matter needing limited space.

1st, all photographs and text matter requiring extensive space.

Photographs: squeeze prints only, mailed flat, with permission to use if copyrighted, cannot be returned if accepted for publication, person-at-console type not acceptable.

Programs and news items gladly accepted on their own merit.

T.A.O. is a cooperative journal published exclusively for the advancement of the organ profession and allied industries; anything that contributes to that end will receive the magazine's fullest support. The above schedule will be strictly maintained or partially ignored at the will of the Editors in carrying out the purpose of the publication.



## Charles C. Kilgen Passes

President of Geo. Kilgen & Son Succumbs after Nine Months Illness, Business Passes to Control of his Four Sons

By PERCY B. EVERSDEN, *Mus.Doc.*

**A**S MUSIC WEEK of 1932 was drawing to a close there passed into the Great Beyond the spirit of one who had devoted his entire life to the daily service of the Muse and had contributed much towards a wider and deeper appreciation of that branch of the art known as organ building.

On May 6th at 2:30 p.m. Charles C. Kilgen, president of the firm, surrendered his earthly working tools and passed to his reward.

Nine weary months had his ever active mind fought with an extraordinary virile constitution against the attacks and ravages of disease. All aid that human skill and loving care could render assisted him in his heroic struggle; bravely he fought, victoriously he died.

Charles C. Kilgen was born in New York City, April 22nd, 1859, being the fourth of five children born to John George and Christiana Henrietta (Kuntz) Kilgen. He served his apprenticeship in the craft with his father who was the descendant of a succession of families of organ builders and who for many years plied his trade in New York City. In 1873 the father migrated to St. Louis, establishing his factory and home in two houses built on the present Ewing Avenue.

In 1886 the father formed a partnership with his son Charles C., the firm name being Geo. Kilgen & Son, which title continues to the present day. On the death of the father in 1902, Charles C. removed the plant to 3817-3829 Laclede Avenue where he had built a two-story factory; seven years later he acquired the Pfeiffer Organ Co. of St. Louis, placing his oldest son Alfred, then 23 years old, in charge to complete the unfinished business of that firm.

With the growth of a carefully built-up business and the interest shown in it by his four sons, all of whom had received practical experience in the factory and each of whom had distinguished himself in some special branch of the business, a partnership was effected in 1924 by Charles C. Kilgen and his four sons, retaining the old name of Geo. Kilgen & Son, and the latest and best-equipped of all the Kilgen factories to date was opened

at the present location at 4016 North Union Boulevard. Here the third American generation of Kilgens now continue the business.

Charles C. Kilgen was first married in 1881 to Miss Louise Robyn, daughter of a St. Louis organist and sister to Dr. Alfred Robyn of New York City. To this union were born seven children, six of whom are living: Alfred G., 1st vice-president of the firm; George J., 2nd vice-president; Charles C., Jr., treasurer; Eugene R., secretary; (Mrs.) Marie L. Padberg, and (Mrs.) Louise E. Schatzmann. All of the children were of minor age when the mother died in 1897.

In 1906 the father was married to Miss Ida J. Wessels who, with the six children and the grandchildren, mourn the passing of this beloved character from their lives.

Christened in the old Evangelical Church which still stands on Sixth Street, New York City, the funeral services on May 9th were conducted by a pastor of that faith, Rev. F. H. Krafft, of Bethany Church, St. Louis, who eloquently eulogized "the life and work of the master-builder."

In the home which he loved so much, hundreds of the city's most prominent men and women gathered to pay loving tribute to a friend they had lost. All musical organizations including the A.G.O. and the N.A.O. were represented and messages of sympathy from all sections of the country evidenced the wide-spread influence of the artist called from labor to rest.

A quintet played several favorite selections and men who had worked with him for nearly half a century formed a body-guard for their beloved friend and master as his body was borne to its final resting place.

As one who has intimately known Charles C. Kilgen for the past thirty years, it is a melancholy pleasure to pay tribute to his sterling worth of character.

Faults he may have had, as what mortal man has not; to err is human; charity is divine.

That Charles C. Kilgen was kind and charitable none can deny; his contributions to the music life of his home city were unstinted and of full measure; and many are the

churches and pastors throughout America who can recall his timely assistance and generosity so freely extended to them.

With no party affiliations or definite church connection, he was a faithful member of the great church of God at large, the friend of all, and desirous of helping all to the fullest extent of his power as opportunity afforded.

Thoroughly devoted to the art to which he had consecrated his life, he was conversant with all modern improvements which have marked the advance in organ building during the past 25 years, with many contributions of his own. He is credited with an unusually broad knowledge of the industry as a whole.

Gifted with a rare memory for detail his record of organs and their installations was infallible; and no old scheme could be revived as new under his discriminating eye.

His fellow Rotarians thus pay tribute: "His service is inspiring; quiet, unassuming, but a great man; one of God's noblemen."

A rich heritage has he left to his children; a heritage which the writer knows they highly value and prize; a heritage which they will cherish and emulate, and hand down in their turn to their posterity, that they may continue to honor the name under which they and their forefathers have worked, each successive generation receiving the working tools from an honored sire, and in turn bidding the younger generation, "Adieu Excelsior."

—C. D. IRWIN—

We regret to announce the death on May 13 of Charles D. Irwin, at his home in Brookline, Mass. Mr. Irwin was born in Albany, N. Y., and after serving as organist of Leyden Congregational, Boston, for 14 years he retired, and was named organist emeritus. Mr. Irwin was one time treasurer and general manager of Hutchings-Votey; his residence and the stoplist of the 3-23 Steere organ installed therein will be found in the pages of the first volume of T.A.O.

—FOSTER HALL—

Foster Hall is the name of a lovely little stone building "in the northern suburbs of Indianapolis, upon a hillside, sequestered among woods, orchards, gardens—fifty acres in extent . . . a little granite, slate-roofed music hall." If we interpret the beautiful pamphlet correctly, Foster Hall has been built and is being

maintained by Mr. Josiah K. Lilly, somewhat as a tribute to the memory of Stephen Foster, though Mr. Lilly gives greater credit to the larger memorial recently erected in Pittsburgh. Mr. Lilly's hope is to be able to collect, preserve, and hand on to posterity a complete collection of materials dealing with Stephen Foster, and for that purpose invites correspondence with those who may be able to contribute first-editions or other similar works.

#### CHICAGO COURSE

AMERICAN CONSERVATORY IN SUMMER

#### COURSE FOR CHURCH ORGANISTS

Beginning June 27 and continuing for six weeks Frank Van Dusen and Edward Eigenschenk, noted teacher and concert organist respectively, will conduct an intensive course in organ playing and choir training, assisted by D. A. Clippinger, voice teacher and conductor, and by Dr. Wm. H. Barnes, one of the Editors of T.A.O.

In addition to private organ lessons there will be classes in interpretation and repertoire conducted with the aid of the 4m Kimball organ in Kimball Hall. Mr. Clippinger will conduct two classes each week in choir training and choral conducting; should any of our readers be unacquainted with his position in the realm of music we can say that he is one of America's outstanding teachers and writers on the voice. Dr. Barnes will give five lectures to supply authoritative information of use to professional organists on the subject of the organ.

The course is aimed to meet the newly realized need for church organists who shall be as competent to train a choir as they have heretofore been to play a prelude. For that purpose Mr. Clippinger's work will be of utmost importance. The course includes the study of modulation, repertoire, and the practical details peculiar to successful church work.

The 45th annual commencement on June 21 will include in the organ department's graduates: Frank M. Church, M.M., Harold Cobb, Mus. Bac., James Cunliff, Mus. Bac., and Mrs. Jessie Perkins, with teacher's certificate. Next season the organ course will be emphatically broadened to carry on the intensive church course begun this summer.

#### —NOTICE—

Samuel A. Baldwin hereby gives notice against anyone seeking to obtain money or to cash checks through the use of his name.

SAMUEL A. BALDWIN,  
611 West 137th St.,  
New York City.

## CONCERT MANAGEMENT BERNARD R. LABERGE TWO WEST FORTY-SIXTH STREET NEW YORK

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### PAUL BENNYHOFF

American Organist. — Pupil of Widor, Dupré and Vierne. — Guest Organist at Notre-Dame Cathedral and American Church, Paris

### E. POWER BIGGS

Distinguished English Organist, A.R.A.M. — A.R.C.O. — From the Royal Academy, London.

### PALMER CHRISTIAN

Foremost American Organ Virtuoso, from University of Michigan, Ann-Arbor.

### CHARLES M. COURBOIN

## THIRD

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Internationally known Belgian-American Organist.

### FERNANDO GERMANI

Italy's premier Organist, from the Augusteo Orchestra, Royal Academy of Santa Cecilia (Rome), and Curtis Institute, Philadelphia.

### GUNTHER RAMIN

## FIRST

### TRANSCONTINENTAL TOUR

JANUARY AND FEBRUARY, 1933  
Germany's greatest concert Organist, from the famous St. Thomas Church, Leipzig.

### CARL WEINRICH

Prominent American Organist. The worthy successor to Lynnwood Farnam at the Church of the Holy Communion, New York.

CONCERT SERIES ARRANGED  
SPECIAL FEES TO CHAPTERS OF A. G. O.  
N. A. O. AND ORGAN PLAYERS CLUBS

## It's O. K. by Me

A Column of Purely Personal Impressions and Opinions  
By WALTER LINDSAY

*There was an old man who said  
"Gee!*

*With this writer I cannot agree!"  
Said the author "All right:  
That's your privilege quite,  
I assure you, it's O.K. by me!"*

IT SEEMS to me that this present discussion of the tonal make-up of the organ, with special reference to the Silbermann type, is one of the most interesting, and likely to be one of the most useful "threshings-out" that we have had for a long time. I don't know what the experience of other people may be; but I know how I often used to read of the organ as being a contrapuntal instrument par excellence, and then I'd go to a recital, and hear a first-rate player play something by Bach, and it wouldn't sound like anything at all. And I'd sit and wonder whether I hadn't intelligence enough to grasp counterpoint when it was offered me, or what the trouble was.

It seems clear enough, now, that the reason I didn't hear the inner parts properly was simply that they couldn't be heard, on the kind of organ on which the piece was being played. It is certainly a healthy sign that we are beginning to consider matters of this kind, and not make believe to hear something when as a matter of fact we don't.

But it also seems to me, looking at the thing from a practical standpoint, that there is a little danger ahead, too. We are so apt in this country to go to extremes. Now if it should come to be a fad (for there are fads in music, are there not, brethren?) if it should come to be a fad to design our organs with lots of mutation stops, and comparatively weak foundation stops; to spend our money on mixtures and leave out the fancy voices—then what's the organist to do, who is set down to a moderate-sized instrument, in which, from the very nature of things, it's impossible to have the Silbermann ensemble and the modern "color effects" too?

What I am apprehensive of is, that we might at length find ourselves with a number of small or medium-sized organs, of the Silbermann type, on which we would be able to play Bach beautifully, but on which it would be impossible to play anything else! And I can speak for at least one congregation that wouldn't enjoy that sort of thing at all.

There are a number of fancy effects that I could do without, and not feel very badly over it; but I know perfectly well that if I didn't have them on the organ I couldn't satisfy the people of the church in which I play. All this may be very unfortunate! but in the present state of musical appreciation as applied to the organ, it's a condition that has to be met.

On a large organ the problem would not exist; there is room (and money enough) for lots of mixtures and so forth, and at the same time for the Vox Humana, and the various celestes and percussions so dear to the people in the pews. But on a small organ, where there is a limited amount of money I feel sure that if the people are to be deprived of these effects for the sake of making the organ more satisfactory for contrapuntal work—well, they're going to be very unhappy over it.

We hear a good deal about the increased appreciation of music on the part of the younger generation, and I suppose there's something in it. But there are incidents that crop up every once in a while that are a little disquieting to those of us who are anxious to see good music become popular. The other day, coming home from church, I happened to meet in the trolley car one of our prominent Philadelphia contraltos Miss Mary Bray. In the course of conversation she told the following story. She said she had been working at Temple University, taking a course of which one of the branches was chemistry. There was a young chap in the chemistry class, a fellow of about seventeen or so, who found out that Miss Bray is a musician. Thereupon the following conversation took place:

"Do you teach music?"

"Yes."

"Could you teach me to play the piano?"

"I don't teach piano, I teach singing."

"Could you teach me to sing?"

"I wouldn't attempt it, for your voice is not properly settled yet."

"Well, I'd like to sing jazz: don't you think you could teach me to sing jazz?"

"I suppose I could, but I certainly wouldn't!"

"What, don't you ever sing jazz?"

"No, never!"

"WHY, WHO LISTENS TO YOU, THEN?"

This, to me, is a little breath-taking. Here was a young fellow

with intelligence enough to be in college, and absolutely unable to believe that there could be any other kind of music except jazz! Comment would spoil this, I think.

I was much interested in what was said about Release Combos in the February T. A. O., as I have a set of three of these at Olney, on my three-manual Odell; and they are often very useful. For instance, to be able in a full heavy piece to bring on all the Diapasons in the organ with a touch of the foot, and at the same time cut out everything else; and then to be able to set some unusual fancy combination, while playing, without affecting the sound of the organ at all; and then to be able with another touch of the foot to throw off the Diapasons and bring this fancy combination into play, is a great satisfaction. It's the kind of thing you don't need in every piece, by any means, but when you do need it, "you need it bad!"

Let me make a confession, but don't tell Mr. Odell. On stud No. 1 I have had the tuner set up the following: Swell, Vox Humana and Tremulant; Great, Chimes; Choir, Melodia; with a pianissimo Pedal. Yes, Teacher, I know it's an undignified combination, but as a practical working proposition, for little three-measure interludes and such, how useful! And yet you couldn't be bothered to set up a thing like that for a short passage, if it had to be done by hand or by several pistons. And the point is, of course, that it doesn't affect what you have set on the stops. All you have to do is to shove the release, and it's "as you were." Or, if you have made a change of stops while the Release Combos was on, then as soon as you push the release, it's "At You Like It." (Excusez du peu!)



### —ETHICS—

"Taxi ruling sets up standard of ethics. Board denies license transfer to concern that defaulted on payments. Security for public is aim," says a headline in the New York Times, thus showing that even the new Taxicab Control Board in New York City endorses T.A.O.'s policy in regard to persons or firms defaulting in their obligations.

### —ORCHESTRA BACK—

Hugo Riesenfeld has been engaged to restore a creditable orchestra (80 players) to the Roxy Theater, New York, beginning May 13. Recently the theater was using a small group of musicians in lighter efforts only.



—A.G.O. CONVENTION—  
PROGRAM OF ELEVENTH GENERAL  
CONVENTION, IN BOSTON

JUNE 20 TO 25

As this is but the preliminary program the events are subject to change; e.d.s. time is used.

June 20

4:00, Hotel Statler, registration.

6:30, Get-together dinner.

8:15, Jordan Hall, concert of orchestral and orchestra-and-organ compositions.

Exhibit: During the entire convention the Public Library will have on exhibition its special collection of rare music books, etc.

June 21

9:30 a.m., Hotel Statler, the usual address of welcome.

10:30 a.m., Howard D. McKinney discusses A Practical Review of Recent Church Music.

11:30 a.m., Miss Daisy A. Swadkins discusses Music for the Rank and File.

12:30, Hotel Statler, lunch.

2:30, bus-trip to notable organs in this order:

2:45, Christian Science "Mother Church":

3:45, Temple Miskan Tefila;

4:45, Holy Cross Cathedral.

6:30, Hotel Statler, dinner.

8:00, Church of Advent service.

June 22

9:30 a.m., Church of Covenant, Dr. Archibald T. Davison discusses Conditions Affecting the Selection of Service Music, illustrated by men's chorus.

11:00 a.m., Marion Janet Clayton in recital.

12:30, Hotel Statler, lunch.

1:30, bus-trip to notable organs in this order:

1:30, Municipal Auditorium, Melrose;

2:45, Chapel at Andover;

3:45, Serlo Hall in Methuen, recital by Alex. McCurdy. Buffet lunch; official photograph.

7:00, back at Hotel Statler.

8:30, First Church, recital by Carl Weinrich.

June 23

9:30 a.m., Emmanuel Church, Dr. Wm. H. Barnes discusses console standardization.

11:00, Emmanuel Church, recital by Robert Cato.

12:30, Hotel Statler, lunch.

2:00, Trinity Church, recital by Hugh Porter.

3:30, City Club.

4:15, Old South Meeting House.

5:00, King's Chapel, concert by Marion Hutchinson and men's choir directed by Dean Robinson.

6:30, Hotel Statler, dinner.

8:15, Second Church, West Newton, concert by Ralph Kinder and choir directed by Wm. Lester Bates.

June 24

9:00 a.m., official reports and similar official business. "Day free for excursions, etc," says the program.

9:30 a.m., the ladies are invited by the Boston Women Organists Club to be their guests, meeting at Bethany Congregational.

7:00 p.m., Hotel Statler, banquet.

June 25

The day will be spent in an excursion on a steamer to points of interest along Massachusetts Bay—"which will give our guests an opportunity to meet informally by the cool breezes of the ocean and talk over the events of the week," comments Mr. Harry Upson Camp, chairman of the publicity committee.

NOTE

The advance program does not mention the organ builders whose products are to be enjoyed by the visitors; accordingly we are regrettably unable to supply that important information in an otherwise rather complete program.

—ORGAN-ORCHESTRA—

Delamarter, Concerto E  
Baumgartner, Concert Piece,  
Sowerby, Mediaeval Poem  
Franck arr., Chorale Bm  
McKinley, Masquerade  
Chadwick, Suite G, one mvt.

The New England Conservatory orchestra will play the above works with the following organists: Palmer Christian, H. Frank Bozyan, Harold Gleason, Albert Snow, and (presumably) Dr. Carl McKinley.

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Union Theological Seminary

Rev. Henry Sloane Coffin, D. D., LL. D., President

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T. Tertius Noble	Corleen Wells

*Year Begins September 28th*

*Catalogue on request*

UNION THEOLOGICAL SEMINARY  
BROADWAY AT 120TH STREET  
NEW YORK CITY

## —THE SERVICE—

Bingham, Adoration  
Magnificat, Byrd  
Ave Maria, Vittoria  
Justorum animae, Byrd  
Holy Holy Holy, Palestrina  
Sine Nomine, Williams  
Ibert, Piece Solenne

## —MISS CLAYTON—

Reger, Benedictus  
Widor, 4: Scherzo  
Brahms, Rose breaks into bloom  
Bach, Christ lay in bonds  
Bach, Toccata-Adagio-Fugue C  
Destouches, Sarabande  
Couperin, Les Roseaux  
Franck, Chorale Bm  
Grondahl, Eventide  
Trad., Lullaby  
Vierne, 6: Finale

## —MR. PORTER—

Mozart, Fantasia Fm, 3 mvts.

Brahms, Deck thyself my soul  
Bach-Widor, Marche de Veilleur  
Bach, Toccata-Adagio-Fugue  
Jongen, Improvisation-Caprice  
Honegger, Chorale  
Noble, Ton-y-Botel  
Sowerby, Carillon  
Barnes, 2: Finale

## HUTCHINSON-ROBINSON

Bach, Passacaglia  
Brahms, Herzlich tut mich  
Brahms, Schmuecke dich o liebe  
Franck, Chorale Am  
O bone Jesu, Palestrina  
Cherubic Hymn, Tchesnokoff  
Ave Verum, Franck  
Dupre, Cortege and Litany  
Dupre, Legende, Op. 27  
Vierne, Scherzo, Op. 20  
Sowerby, Comes Autumn Time

## —KINDER-BATES—

Dickson, Pean

Bubeck, Meditation  
Magnificat, Sealy  
Rheinberger, Sonata Df. 3 mvts.  
Let not your heart, Dickey  
Kinder, Souvenir; Arietta.  
Miller, Scherzo Symphonique

## NOTE

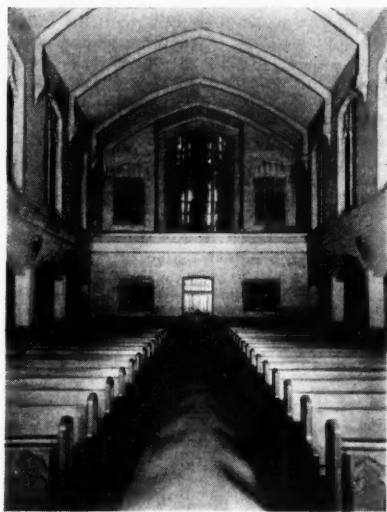
The other programs on the schedule have not as yet (May 20) been available.



**Boston**

by  
S. HARRISON  
LOVEWELL  
Official  
Representative

# HALL ORGANS



*St. Francis' R. C. Church  
Ridgefield Park, N. J.*

Rev. John J. Butscher of St. Francis' R. C. Church in Ridgefield Park, N. J. determined to get the best organ for his church. First he interviewed competitive salesmen and then made a personal visit to the plants of those who impressed him. After this thorough investigation and analysis he hesitated little in selecting a HALL ORGAN.

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Palos Verdes Est.,  
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For the sake of those who will soon be visiting Boston, I engage in a little chatter about places worth seeing. Boston is noted for crooked streets. That is true of the ancient part of the town occupied by the British, a town that contained a sparse 800 acres and included three good-sized hills, with a few other lesser heights closed in on every side by sea-water. A difficult proposition for engineering, to say the least. Near to residences and business houses was the Common. It served as a training field, a place of pasturage, and a place of execution. There stood the Witch Tree and there the pool called Frog Pond. The reclaiming of marshes added the beauty spot named Public Garden with its swan boats on a miniature lake, an equestrian statue of George Washington, also many other pieces of statuary, and glorious old willow trees with profusion of flowers.

Modern Boston is a city of wide streets and fine architecture, the result of reclaiming several thousand acres from water and marshes; in no definite sense can it longer be termed an island although largely bound by harbor, estuaries, and rivers.

Those interested in the oldest organ in present use should devote an hour or more to Christ Church, Salem Street. And do not overlook the fact that the tower (of Paul Revere fame) contains a sweet-toned peal of bells from the year 1744. The original organ case dates from 1759 and the organ was built in 1821. The crypt holds the remains of Major Pitcairn who was mortally wounded at Bunker Hill.

Quaintness will be found in the ancient Copp's Hill Burying Ground,  
(Continued on page 378)

# It's up to the Organist

*"We'll do our part if you do yours"*

The old war slogans all over again

Only this time it's a war against timidity and selfishness. And nobody's being sent into mud-holes to be shot. Everybody's staying home in the same old smug comfort—minus a few of the excess luxuries that formerly enabled us to keep up with the Jonses.

Salesmen can't sell organs. Not one organ in a thousand has ever been sold by an organ salesman. The organ salesman merely sells the trade-mark, the firm-name, the brand of organ, not the organ. The organ is sold to the church or home-builder or auditorium long before the organ salesman knows anything about it. *Necessity, desire, ambition, idealism—these sell organs.* And the one person in the world who gets the greatest benefit is the organist who plays the new organ.

It's up to us of the organ profession to sell the organs today. We get the benefit. Instead of hard, unyielding, unsympathetic tones, we get the magnificent richness of the solo voices and glorious ensembles of these modern American organs of ours. Instead of unsightly, clumsy, inefficient consoles, we get the finest consoles that have ever been known—consoles that do everything for us, that make beautiful registration easier than turning pages.

The organ builder, who has never asked exorbitant profits, is now passing along to his customer some of the modest profits he used to ask and all the saving he realizes at the moment in reduced costs of lumber and other materials.

*He'll do his part if we do ours.*

He has workmen whose families depend upon his ability to keep the factory busy, and he no more wants to see his workmen shut out than he wants to see his own family in needless worries.

Money is being spent today in America about as usual. Theaters are comfortably filled. Concert halls are prosperous. New automobiles are still being bought. Money is being spent, gladly enough; let us see that the organ industry gets its share of it. Every dollar we give the organ builder now, goes out into circulation—into his workmen's pockets, into the cash-registers of their grocers, butchers, and bakers, and keeps on circulating in this dizzy old nation of ours—a nation of babies just at the moment. A nation afraid to rip the lid off politics and find out how billions of dollars are stolen by its crooked employees all the way from the top to the bottom of our political structure. A nation afraid to throw over an unused army and navy—afraid to trust its own ability to rise at sudden emergency and give such a sock to an aggressor as will duplicate our famous Revolution that caught us so unprepared in 1775, our famous Civil War when again we were thoroughly unprepared, our famous World War when we were as unpractised and unprepared as new-born babies. We're still a nation of babies—afraid to take the step we morally know we should, afraid to thrust out a hard-clenched fist when we know we should strike.

We organists, a great many of us, know we should strike for

that new organ now. To help the organ industry, and be happy in that hypocritical "charity" feeling? Certainly not.

*To help ourselves make better music* for congregations that are more critical of us today than ever they were before.

We'll be down and out like the hoop-skirt if we do not rise to the occasion and meet that added requirement made on us in 1932 because the richness of orchestral music is now heard in every home over every radio in America. And if we're still hitching our organ music on Sundays to those ancient tracker-organs, those impossibly hard ensembles, tied down to inefficient consoles, we too will be thrown into the discard and the throwers will not even know why. But we'll know why.

The physician who lets his patient go from grippe to pneumonia is guilty of criminal negligence. The organist who lets his church go through 1932 with the hopelessly inadequate musical equipment of 1892 and meet the certain musical disaster in store for it, is guilty of equal negligence.

Only the organist can really sell an organ. All the organ salesman can do is to get signatures on the dotted-line for this or that trade-mark. It should be, might as well be, the particular trade-mark you yourself like best; *see to it that it is.* You have to play it, you should dictate its choice. Deal with the builders who deal with the organists; avoid those who go over the organist's head and behind his back to the ministers and the architects. Give your chosen builder a square deal and he'll give you a square deal, pressed down and running over.

Only the organist can create, and then foster, the demand. The organist is already on the inside—a trusted friend, employee, advisor of the needy purchaser. See that the campaign is started now. That's not a matter of opportunity, but of duty. Maybe a hard duty. Duty is never easy; if it is, it's not duty but expediency.

If you cannot get the whole organ now, get as much as you can, with chest- and console-preparation for the rest. And don't let your church play cut-throat on prices; that's criminal. No builder is asking excess profits in 1932. *Prices are fair.* Play fair with the industry just as you expect churches to play fair with organists.

You know what you think of the cut-price organist and the church that tries to save money by dickering with him. That's exactly what the rest of the world thinks about the organist who lets his church work the cut-price game on the organ builder. There never was a time in history when fair play paid such handsome dividends.

THE BUILDERS WILL DO THEIR PART IF YOU WILL DO YOURS

Buy now—not because you can get more but because you know you're doomed to get less if you don't earn more by making better organ music than ever you made before.

THE AMERICAN ORGANIST

467 City Hall Station

New York City



## —COVER PLATE—

By courtesy of Mr. Gustav F. Dohring eastern representative of the builders, our Cover plate this month shows the new Hillgreen-Lane organ in St. Georges by the River, Rumson, N. J. It was dedicated April 7 as already recorded in these pages; Mr. J. Stanley Farrar is organist.

The console was presented on page 267 of our May number and a photo of the beautiful exterior of the building will be found (by consulting our index) in the present pages; all photos by H. A. Stroh-meyer, Jr.

The stoplist will be found in the organ department of this issue. The instrument is completely expressive and our readers will be especially interested in the unification of the Swell Dolce which provides many stops and is ultimately used for the inexpensive production of a three-

rank mixture substitute. The production of a Schalmey by synthetic means will also be noted.

Hillgreen, Lane & Co. produced for this installation an unusually compact console.

St. Georges by the River is a worthy addition to the growing list of Hillgreen-Lane organs whose good fortune it has been to be housed in settings of unusual beauty.

## —\$5000 PRIZE—

Philip James won the first prize of \$5000 for his Station WGZBX, a humorous symphony which takes as its subjects the activities of an average broadcasting station. The composer knows not only how to write effectively for the orchestra but also how to use his instruments for the creation of unheard of effects. (Incidentally this must be almost as much as Mr. James has received to date as royalties on the organ sonata published last season.)

## —WANT A SUBSTITUTE?—

The Registration Bureau may be able to assist in finding a competent organist in New York City for any vacation periods that need to be supplied. One Brooklyn organist of fine reputation must remain in the city during August and as his own church is closed he is available.

## —ARCHIBALD SESSIONS—

Mr. Sessions sailed May 13 to become organist of the American Church recently dedicated in Paris; his position with South Methodist, South Manchester, Conn., will be filled during his absence by George Huntington Byles, of Christ Church, Ansonia, Conn. Mr. Sessions was organist of the American Church during his Paris residence before the War; later in New York City he served as organist at All Souls and Fifth Avenue Presbyterian.

## —M. S. M. CANDIDATES—

The School of Sacred Music of Union Theological Seminary, New York, on May 12 presented a program of original compositions by its students who are candidates for the newly authorized degree of Master of Sacred Music. Dr. Clarence Dickinson is director of the School.

## —WOONSOCKET, R. I.—

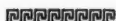
A. Louis Scarmolin was invited by the combined music clubs of the city to direct their performance of his own "Temptation on the Mount" for the opening event of the elaborate group of Music Week programs.

## —PRIZE \$100—

Phi Mu Alpha Sinfonia Fraternity offers \$100 and a public performance for a composition in larger form for piano and violin, cello, flute, oboe, or clarinet. Contest closes Nov. 15. Open to members only. Send mss. to James T. Quarles, University of Missouri, Columbia, Mo.

## Of Interest to Readers

EVERY man owes some of his time to the profession to which he belongs, said Theodore Roosevelt. To those of our readers who are actuated by the same idealism these lines are presented.



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is a special one-dollar subscription allowed for organists who are actually studying organ playing, theory, church music, or theater music, with a teacher; and renewals are granted at that rate as long as the person is continuing his actual lessons under direct supervision of a teacher of music.

Teachers themselves are invited to take advantage of this for their pupils, sending subscriptions direct; if the teacher fails to do this for the student, the student may do it for himself, giving

ing with his remittance the name and address of his teacher.



## Library Subscriptions

are allowed a special rate only to our own subscribers, who wish to have their profession represented on the reading tables of the Public Library of their own City, and who donate a subscription to the Library because the funds of the Librarian do not permit of subscriptions to such magazines. Your local Library has many other professions represented. Yours is perhaps entirely neglected.

Send a subscription today for your Public Library and we will send a reply postcard to the Librarian informing him who has donated the subscription; the reply half of the card is addressed to you and carries an acknowledgement of the subscription, which is signed by the Librarian and mailed to you direct.

If the public can gradually be informed of the best thought and practise of the organ profession, conditions will be vastly improved for all of us. Even if the busy reader does no more than look at the illustrations and read the captions under them, he will still be unconsciously undergoing the process of education regarding the organ and organist.



All of this means you. If you fail to do these three things, our profession is just that much hindered. But if you act upon all of them, if you enroll every one of your students, your friends, and your library, you then become a cooperating factor in spreading through the profession a deeper interest and a better practise, and through the public correct information along strictly professional lines. Success for all, failure for none. Each for each other, none for himself alone.

The American Organist, 467 City Hall Station, New York

Edward  
Eigenschenk

Young American  
Organ Virtuoso

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# Books and Music for the Organist

(All Books sent postage prepaid; cash with order; no "on selection" privileges; in U. S. A. only)

## Books

**AMERICAN ORGANIST, THE**, complete sets of the magazine by yearly Volumes, twelve copies to the set; separate issues 25c a copy; \$2.50 a Volume; more pages and illustrations per dollar than any other work on the organ. Or send \$1.00 for an assortment of a dozen mixed copies, and state date your subscription originally began so you don't get copies you have already seen; Canadian prices: 30c current copy, \$3.50 back volume, \$1.75 miscellaneous dozen.

**ART OF ORGAN BUILDING** by George Ashdown Audsley: In two volumes, De Luxe autographed edition only, 9 x 13, 1,365 pages, four hundred plates, hand-made paper, bound in half-vellum. Price on request.

**CHURCH ORGAN** by Noel Bonavia-Hunt, \$2.00. Real information about voicing and tuning, Diapasons and the Diapason Chorus, and the influence variations in the shape of a pipe have on its tone; 7 x 8, 108 pages.

**CONTEMPORARY AMERICAN ORGAN** by Wm. H. Barnes, \$7.50: The finest description of the modern organ and its mechanical features that has ever been attempted; 7 1/2 x 10, 341 pages, 146 illustrations.

**DICTIONARY OF ORGAN STOPS** by J. I. Wedgwood, \$3.25: The old classic work on organ stops, published originally in 1905, and still the favorite of many experts; 6 x 9, 190 page, well illustrated.

**EAR TRAINING, FIRST STEPS** by Cuthbert Harris, 75c: For teacher or for self-help if a friend is willing; a practical little work on a vital part of a musician's equipment; 9 x 12, 21 pages.

**ELECTRIC ORGAN** by Reginald Whitworth, \$4.25: A complete picture of modern organ action as known in British organ building; 100 illustrations, many of them detailed drawings of high merit; a most interesting picture of British practise; 7 x 10, 199 pages.

**ENGLISH CHURCH MUSIC** by Gardner and Nicholson, \$4.00: Invaluable information for the student and beginner, refreshing and inspiring for the professional; deals with practical church music at its best; 6 1/2 x 8 1/2, 232 pages, numerous examples.

**FIRST LESSONS ON THE ORGAN** by Gordon Balch Nevin, \$1.50. "The purpose is to provide a close-knit and systematic approach to the organ, with economy of time and energy; to cover the student's needs during the first year or less;" 9 x 12, 96 pages.

**FUGUE WRITING**, by A. Madeley Richardson, \$1.50: A most practical instruction book, profusely illustrated, dealing in most complete fashion with all the elements of a fugue; for those who have already studied counterpoint and want to understand fugues better, or perhaps write some of their own for exercise; 6 x 9, 90 pages.

**HINTS ON ORGAN ACCOMPANIMENT** by Clifford Demarest, \$1.00: Full of practical suggestions, thoroughly illustrated, recommended to beginners especially; 5 x 7, 43 pages.

**HISTORIC CHURCHES OF THE WORLD** by Robert B. Ludy, \$5.00: A delightful reference work in story and picture, covering Europe and America; of incalculable inspirational value for church organists; a book you will cherish and oft refer to; beautifully printed; 7 x 10, 325 pages, most profusely and finely illustrated.

**HISTORY OF AMERICAN MUSIC**, by Louis C. Elson, \$6.00. Invaluable to the musician, packed with information, delightfully written; endorsed by T.A.O. without reservation; 7 x 10, 423 pages, profusely and beautifully illustrated.

**HOUSE OF GOD** by Ernest H. Short, \$7.50: For serious readers who want something to think about, as the foundation upon which to build their own program of church music. One of the unusual books of the age, "a study of religion as expressed in ritual carried out in houses made with hands...man's attempts to express his faith in stone." Of particular interest, charm, and inspiration for the church organist. 7 x 10, 340 pages, profusely and beautifully illustrated.

**JUNIOR CHOIRS HELPS AND SUGGESTIONS** by Elizabeth Van Fleet Vosseller, \$1.00: An attractive pamphlet packed full of the very details so essential in organizing and maintaining a successful junior choir; the results of a life-time of experience with junior choirs; 7 x 10, 28 pages.

**MODERN ORGAN** by Ernest M. Skinner, \$1.25: Deals with the main features of the successfully artistic modern organ; 7 1/2 x 11, illustrations and drawings.

**MODERN ORGAN STOPS**, by Noel A. Bonavia-Hunt, \$2.75: "A practical guide to the nomenclature, construction, voicing, and artistic use" of organ "stops" by one of England's foremost experimenters and voicers; 7 x 10, 112 pages, many drawings; about three weeks for delivery.

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**PRIMER OF ORGAN REGISTRATION** by Gordon Balch Nevin, \$1.50: With examples, a practical work; 5 x 8, 95 pages.

**SAINT-SAENS: HIS LIFE AND ART** by Watson Lyle, \$2.00: An unusually interesting biography full of informative materials; 5 x 7, 210 pages, one photo, many thematic.

**TECHNIQUE AND ART OF ORGAN PLAYING** by Clarence Dickinson, \$5.00: First 54 pages give illustrated instructions, and then follow 201 pages of exercises and pieces with instruction; to help the student help himself; 10 x 13, 257 pages.

**TEMPLE OF TONE** by George Ashdown Audsley, \$7.50: The post-humous work of the greatest authority on the organ for the world has ever produced; summarizes the artistic possibilities of the organ of the future as already outlined in his other books, and adds an hitherto unpublished wealth of new materials; many actual specifications with detailed comments. We recommend it to every organist and builder; 7 x 10, 263 pages.

**VOICE PRODUCTION, FUNDAMENTALS OF**, by Arthur L. Manchester, \$1.25: Invaluable lessons in tone-production for the choir-master, whether with child or adult choirs; arranged in lesson form, illustrated adequately with examples; a book that can form the basis of choir work for a period of years; 5 x 8, 92 pages.

## Reprints

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**BUYING PRODUCTS OF ART AND TASTE**, the John Ruskin quotation, to help the purchaser see the necessity of paying the price for the kind of an organ he wants to own. Sent gratis on request to any reader in touch with an actual prospective purchaser.

**HOW TO BUY THE BEST ORGAN**, by T. Scott Buhman, F. A. G. O., an argument for direct dealing and the elimination of improper interference; sent gratis on request to any reader in touch with an actual prospective purchaser. 4 x 9, 12 pages.

**RELATIVITY**, By C. Albert Tufts, 20c: A study of organ accent and technic in its most modern practice—the only original ideas on accent that have been put into print in the past decade; pamphlet 9 x 12, 7 pages.

**SPACE REQUIREMENTS** by Leslie N. Leet, an organ builder, 20c: A practical and authoritative discussion of the space your new organ will need, written so you can figure it for yourself; six illustrations drawn to scale; 9 x 12, 5 pages.

**SPECIFICATION FORM**, by T.A.O. Editorial staff, gratis on request with any other order, gratis to builders and organ architects at any time: Full instructions how to typewrite Specifications in the Form devised and adopted by T.A.O.

**STONE-PRODUCTION LESSONS FOR THE CHOIRMASTER** by Arthur L. Manchester, 30c: Twelve practical Lessons, 24 exercises, of incalculable value in showing the choirmaster how to improve the tone of his choir, whether senior or junior, mixed voices or boy-choir; pamphlet 7 x 10, 25 pages.

**WIDOR "SYMPHONIES" PROGRAM NOTES**, by Albert Riemenschneider, 20c: Detailed Notes on each movement of the ten "Symphonies" for organ by Widor, written with explanatory preface by the foremost Widor pupil; pamphlet: 9 x 12, 7 pages.

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Baker delivered the main eulogy,  
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nue Temple where Mr. Rogers, has  
just completed his fiftieth year as or-  
ganist. The evening was without  
music. Beautiful flowers and gifts  
were presented Mr. and Mrs.  
Rogers.

The atmosphere was saturated  
with love and admiration for a great  
man to such an extent that Rabbi  
Brickner, toastmaster, said at the  
close, "I feel as if I had been at a  
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the beautiful thoughts held by all.  
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hammer and so cover it with velvet  
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you."

"He has for many years set the  
pace of the artistic life of Cleveland  
and has been like the shadow of a  
great rock."

"He has been a genius without  
looking like one; an artist without  
looking that way." "In fifty years  
service in our Temple he never  
fought with anyone."

At the close Mr. Rogers, much  
overwhelmed, said, "It is just like a  
dream and this evening is most over-  
whelming." Surveying the many  
flowers about him he whimsically  
said, "Well did you ever! Was  
there ever a Prima Donna like me?"

Thus closed a great evening of  
rare privilege for all fortunate  
enough to be present. It was the  
treat of a lifetime to be there. I  
never again expect to witness such  
adoration so beautifully expressed.  
Truly Mr. Rogers is loved by all.

—PAUL ALLEN BEYMER

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## —JUNE 2ND-5TH—

The first annual South Shore Music Festival, following the suggestion of the late Dean Lutkin, will include these events in Gary, Ind.:

June 2: Northwestern University A-Cappella Choir concert, 8:15, directed by Oliver S. Beltz, City Church.

3, 8:15: City Church, a program the nature of which is ambiguous but Eric Delamarter and Horace Whitehouse will participate.

4, 2:15, Municipal Auditorium: Children's Choirs of the Gary Public Schools, directed by M. E. Snyder.

4, 8:15, Auditorium: Highschool Orchestra, M. E. Snyder conducting.

5, 7:30, City Church: Gaul's "Holy City" conducted by Bethuel Gross.

## —THIS QUEER WORLD—

Two wealthy churches in New York City during the past decade must have raised salaries at least a dozen times. The newspapers made no mention of any of these happy events. These two churches recently made small reductions and the newspapers head-lined it.

## —JOHN S. GRIDLEY—

On Aug. 1 Mr. Gridley becomes organist of St. Paul's Lutheran, Cumberland, Md., where he will have a Moller organ recently overhauled. He is at present organist of Emmanuel Church, Cumberland.

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## —CHICAGO, ILL.—

Northwestern University has contracted with the W. W. Kimball Co. for a 4-65 for Thorne Auditorium now being built. Herbert E. Hyde handled negotiations for the builders and the purchaser was represented by George McClay and Horace Whitehouse, organists, with Carl M. Beecher and Clarence Hahn, members of the faculty. Mr. Hyde's specifications will be reproduced in these pages after the instrument has been installed and we are able to publish the stoplist in its final and correct form.

The instrument is to be entirely expressive, each manual division separately closed and the Pedal properly divided in these four chambers.

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"Mr. Gerald F. Stewart . . . has been a valuable citizen many years. He possessed talent and genius as an organist and choir leader and his ability displayed itself over a considerable period of time at Trinity Episcopal Church. He was a man of rare parts. His interests extended much farther than the realm of his profession. He was interested in world affairs and few men were better informed on world politics and political and economic move-

ments than he. He was a thorough and discriminating leader. He was an especially well informed student of the world and its events.

"His death came as the culmination of a long and trying illness. He was a good man in the town, always friendly and always displaying a deep affection for this community."

Thus speaks an editorial in the Watertown Daily News. Mr. Stewart had been ill for about a year, sometimes in periods of great pain which he bore with uncomplaining patience. Last summer he had an operation for tonsillitis, and later another operation had to be performed. For about a year he had been confined to his bed, his last public ap-

pearance being on Palm Sunday 1931 when he directed the combined choirs of Asbury and All Souls Universalist Church in a performance of Stainer's "Crucifixion." During the early months of last winter he directed various rehearsals of the Women's Chorus and First Baptist choir, in his own home. In August 1909 he became organist of Trinity Church, Watertown, holding that position till illness compelled him to give up work.

Mr. Stewart was born Dec. 21, 1868, near Belfast, Ireland, came to America in 1892, first going to Chicago. As organist of the First Methodist, Oak Park, he met the future Mrs. Stewart who was then Miss Adelaide F. Willson, one of his choristers. For eleven years he was organist of Christ Church, Woodlawn, leaving for Watertown in 1909.

His whole life was spent as organist and choirmaster, with emphasis on choral activities; he was conductor of several choral societies and conducted many concerts. He became an American citizen in 1925.

A patient, persistent, modest worker lays down his working tools, released from the suffering that was his lot for almost a year; the good works he originated, continue on after him.

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(Concluded from page 371)  
a moment's walk from Christ Church. The British hero planted a battery among the graves and took sport in shooting at the gravestones. The Mather family is buried in this ground. The parents of Hetty Green, the eccentric woman of untold wealth, are among the reposing dead.

Why not go over to Bunker Hill and learn just how the battle was fought? The line of redoubts is clearly marked as also the positions of the troops. Young people will enjoy climbing the granite monument and, of course, will recall Daniel Webster's address. At the base of the monument lie soldiers who fought that June day in 1775. The Navy Yard is near at hand, but the Constitution is away on a cruise. Naturally, all visitors go to the

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Public Library but the Boston Athenaeum on Beacon Street has collections of classic literature that are unparalleled in this country. The Genealogical Society is near by, in case one wishes to learn more of ancestry. The State House offers in its Archives untold treasures of ancient days. The Winthrop History of romantic interest is on display in the State Library. For collections of art-works it will be necessary to go to the Art Museum, the Art Club, the Fogg Museum (Cambridge), and for an extraordinary study of ethnology and kindred subjects (you have heard of the glass flowers?) by all means visit the Agassiz Museum at Harvard University as also the Peabody Museum. And if Salem proves attractive, then see the collections in the Essex Institute and the unique collection of the East India Marine Society, as well as the Witch House and House of Seven Gables. Should, perchance, you be induced to go out Boylston Street to the home of the Massachusetts Historical Society (the oldest in the country) among other things see the large room set apart for the library once owned by Thomas Dowse, the bachelor leather-dresser of Charlestown, and thereby learn what a workman read one hundred years ago. You will be surprised!

The Old State House holds much of interest. Its collection of marine models is exceptionally fine. The old Council Chamber overlooking the place where the Boston Massacre was enacted is a Colonial room of the first order.

Should Wellesley be thought a desirable place to visit, forget somewhat the grounds and buildings of the College and stroll through the Italian Gardens of the Hunnewell estate. In June there is usually a superb showing for lovers of flowers. Lake Waban is a marvel of beauty, especially when there is moonlight. Not far away is Natick, governed by the Praying Indians for a hundred years. There are fine estates in Wellesley. And Dedham is an old, attractive place. The oldest dwelling-house in America is still standing, to be entered and enjoyed. At the Episcopal Church there is an extremely choice two-manual Casavant organ.

And still there remain Plymouth, Marblehead, Newburyport, Gloucester, and a host of other interesting towns. There is no use to discuss what is to be seen at Plymouth. The opportunity of kissing the blarney stone is a matter of the past, but watching the landing of fish (instead

of pilgrims) is now not so slow.

For all that is beautiful, go to the North Shore and see Swampscott and Marblehead on the way there. At Marblehead there is the Spouting Horn—it is simply wonderful to lie on the rocks and drink in the salt air while waves are dashing high! The ancient cemetery and fort are quaint enough for anyone, I assure you. Possibly Mr. Henry Austin will invite you to examine his fine

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Space forbids telling about the Blue Hill Reservation or the Middlesex Falls, two enormous natural parks in the Metropolitan District and easily reached by those who desire isolation. I haven't said much about the routine places that everyone sees when touring, and so Concord and Lexington are omitted. But I would say that whether be-

fore, during, or after the convention, the writer of these notes will gladly pilot a few, or many, to any point of interest as an act of courtesy. I trust there will be some who accept this invitation. Either write or telephone and arrangements will be made that will prove satisfactory.

(NOTE: Heaven help any unsuspecting organist who tries to motor in or around Boston without a guide. But inasmuch as the district is so important in early American history it is to be hoped that many convention visitors will plan to spend their entire vacation in and around Boston. Mr. Lovewell can be addressed at 126 Highland Ave., Arlington, Mass., by any who wish to take fullest advantage of the opportunity of gaining maximum returns from their visit to Boston.—THE ED.)

—A. A. STANLEY—

Dr. A. A. Stanley, director emeritus of the music school of the University of Michigan, died May 19 in his 80th year. Dr. Stanley was born May 25, 1851, in Manville, R. I., and at 14 became organist of a church in Slaterville. From 1888 to 1903 he was professor of music in the University, and until 1921 director of the School of Music. He composed various works for chorus, organ, orchestra, etc.

—JUNE 18—

Philadelphia organists will have their annual solemnities in Atlantic City June 18. They celebrated May 24 by a concert in Nevil Memorial, Oakmont, four organists competing, and a discussion of

acoustics by Frank R. Watson and Herbert Brown, architect and organ designer respectively.

—KILGEN NOTES—

The Marymount School, Los Angeles, used its new Kilgen in recital and filled the auditorium at \$5 a ticket. Among new contracts:

Omaha, Neb., St. Mary's, 2-20, for fall installation, with case.

D'Hanis, Tex., Holy Cross R. C., 2-20, with case.

Gadsden, Ala., First Presbyterian, 2-39 rebuild.

New Orleans, La., Academy of Sacred Heart, 2-24, July installation.

New York, N. Y., Dutch Evangelical, Brooklyn, 2-25, July installation.

Henderson, Ky., United Baptist, 2-13.

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County of Richmond }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443. Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Organ Interests, Inc., New York, N. Y.; Editor, T. S. Buhrman; Managing Editor, none; Business Managers, none.

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T. S. Buhrman, Editor.

Sworn to and subscribed before me this 29th day of March, 1932.

(Seal)

Charles A. Wood.

(My commission expires Mar. 31, 1933)

## —BELIEVE IT OR NOT—

An organ salesman lost \$80 by the simple process of having that much money in his pocket, being one of the congregation attending the dedication of an organ, and having it stolen—no doubt while he was engrossed in religious meditation. An organ salesman with eighty dollars is as unbelievable as an editor who does something right, but this is a true story adequately vouched for.

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The Guilman Organ School, New York City, of which Dr. William C. Carl is director, presents this year an unusually attractive summer course beginning July 6 and closing August 10. Two members of the faculty, Willard Irving Nevins and Hugh Ross, will conduct the six weeks of intensive study; Mr. Nevins as heretofore directing the organ work and Mr. Ross a model choir class for practical methods of choir training. Under Mr. Ross each member of the class will learn how to improve the tone and technic of his own choir and will study the interpretation of choral numbers most valuable for use in the church service. Especial emphasis will be laid upon the organization and development of choral groups made up of amateur singers.

Mr. Ross, who has just closed a most successful season with the Schola Cantorum, is now spending a brief holiday in Europe. During July and August he will participate in the Stadium Concerts of the Philharmonic Orchestra in New York City.

In addition to the usual private organ lessons, Mr. Nevins will conduct weekly master classes devoted to technic, interpretation, registration, and repertoire; the work will be arranged so as to be equally valuable for those who have studied the organ or are about to begin serious study for the first time.

## —WILLIAMSON CLASS—

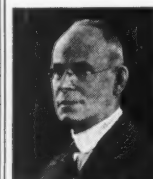
For the benefit of organists who have opportunity to study intensively only in the summer, Dr. John Finley Williamson's courses in the Westminster Choir School connected with Ithaca College, Ithaca, N. Y., are to be given this summer in two beautiful vacation localities:

Santa Monica, Calif., July 5 to July 22;

Silver Bay, N. Y., on the west shore of Lake George in the Adirondacks, Aug. 16 to Sept. 2.

In each case two separate courses under the personal instruction of Dr. Williamson are to be given, one for advanced students already familiar with the almost epoch-making methods which have made Dr. Williamson famous, and the other for organists who have not had former instruction in these methods. In each course six hours a week are devoted to each of four branches of choir work.

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## —WINS SILVER CUP—

Miss Edith E. Sackett, of Fort George Presbyterian, New York, who has studied choir work with Miss Vosseller in the Flemington Choir School and with Dr. Williamson in the Westminster Choir School, has for the second time won the silver cup for her junior choir, in the junior choir contest sponsored by the N. Y. Federation of Music Clubs. Her juniors scored 93% for

the winning mark. The contest anthem was "Come Unto Him" from Handel's "Messiah."



## NEW JERSEY N.A.O.

## SIXTEENTH ANNUAL RALLY BRINGS FINE PROGRAM

May 18th was the date and the place was that delightful music center, Montclair. Following is a list of the chief items of the interesting day:

In Central Presbyterian, registration, greetings by state president Henry Hall Dunklee and by Carl F. Mueller, organist of the church; annual business meeting.

Address by Rev. John C. Borton. Luncheon, Mark Andrews as toastmaster.

Address by Dr. William C. Carl. Congregational Church, recital by George I. Tilton; Bliss' "The Three Springs" sung by the choirs of Christian Union Congregational, Mary Arabella Coale director; recital by Mrs. Charlotte Mathewson Lockwood.

State Teachers College concert, Miss Edna McEachern directing college orchestra and string quartet, Mr. Mueller directing massed choral organizations of the College.

## —LITTLE ROCK, ARK.—

Another interesting tristate convention announced too late to be of general interest to T.A.O. readers was that of April 27 and 28 when the following organists played:

Adolph Steuterman  
Miss Martha McAninch  
Miss Bess Maxfield  
Miss Ruth McNeil  
Wm. A. Goldsworthy

## —LOS ANGELES A.G.O.—

April 20 a program was given in St. Paul's Cathedral, organ solos by B. Ernest Ballard and Dudley Warner Fitch; Temple Israel quartet sang: Borechu, Sh' Ma Yisroel, Spicker V'Shom'ru, Binder Adoration, Stark

## —TULSA, OKL.—

We regret that the interesting program of the Kansas, Oklahoma, and Texas tristate convention was not announced in time for detailed mention last month. The programs were given April 18 and 19 in Tulsa. The organists participating were, in the order of their appearance on the various programs:

Mrs. Marie M. Hine  
Richard R. Jesson  
Louanna Rudd  
Mrs. Mabel Van Lindsay  
Cornelia Clulow  
John Knowles Weaver  
Miss Esther Handley  
Laurel Everett Anderson

Frances Wellmon Anderson  
Reed Jerome  
Miss Frances Davis  
Mrs. Homer Chapman  
Miss Ruth Spindler  
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